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# ST. PETER

AN ORATORIO

THE WORDS SELECTED FROM THE HOLY SCRIPTURES

COMPOSED FOR THE BIRMINGHAM FESTIVAL, 1870,

BY

SIR JULIUS BENEDICT.

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QUEEN VICTORIA

THIS ORATORIO

IS, WITH THE GRACIOUS PERMISSION OF

HER MAJESTY,

HUMBLY DEDICATED, BY HER MAJESTY'S  
MOST DEVOTED AND HUMBLE SERVANT,

JULIUS BENEDICT.





# ST. PETER.

## AN ORATORIO.

The subject of St. Peter might be treated in various ways for the purposes of Oratorio. Within no ordinary limits, however, could all the important events of the Apostle's life, and all the significance of his character and position be illustrated. The aim of the present work is very simple. It affects neither to show, exclusively as such, Peter the Disciple nor Peter the Apostle; its object, moreover, is not to treat the chief personage concerned in any symbolic or representative capacity. What has been attempted is merely the illustration of a few of those occurrences in St. Peter's life which most invite musical treatment, and, at the same time, exhibit the Galilean fisherman as an object of the Divine regard which so pre-eminently distinguished him.

### ARGUMENT.

#### PART I.

**THE DIVINE CALL.**—Galilean fishermen are preparing to rest from the labours of the day, when John the Baptist appears, urging them to "Repent, for the Kingdom of Heaven is at hand." After the forerunner comes the Master, who commands Peter to leave all and follow Him. Peter obeys, expressing his firm confidence in the goodness of the Lord, and departs amid the benedictions of his friends and neighbours.

**TRIAL OF FAITH.**—The Saviour having sent His disciples to "the other side," retires to a mountain apart to pray. While thus engaged the storm rises, and the little ship is in distress. Jesus appears walking on the waters, to the terror of His disciples, whom He speedily reassures, bidding them not to fear. Peter obtains permission to leave the ship and go to Jesus; but his faith fails him, and, "beginning to sink," he is sustained by the hand of his Lord. They reach the ship, and immediately the storm ceases. A chorus of praise and thanksgiving then brings the first part to an end.

#### PART II.

**DENIAL.**—Peter declares his resolve to follow the Master at all hazards; but when Jesus is taken before the High Priest, the disciple is found "afar off." He enters the servants' hall of the High Priest's Palace, where a crowd of attendants are expressing their hatred of the "Nazarene," and Peter is three times charged with being a follower of Jesus. Three times he denies the accusation.

**REPENTANCE.**—The procession escorting Jesus to the Roman Governor passes through the hall where Peter is, and the Lord turns and looks upon his erring disciple. Touched to the heart, Peter repents "with strong crying and tears," the anguish of his soul being heightened by each successive scene of the great drama which then passes before him. He hears the lamentations of fellow-disciples, and the mournful song of his Lords' mother: he watches the procession to Calvary, and listens to the taunts of the Jews as they mingle with the wailing of the "daughters of Jerusalem." Weeping for "all these things" and for himself, the hope of the Christian comes to his aid, and he is assured that death will be swallowed up in victory.

**DELIVERANCE.**—Peter lying in the dungeon where Herod had thrown him, is visited by angels, who assure him of Divine help, and release him from captivity. He acknowledges the goodness of God, fully relying upon which, he expresses confidence as to his ultimate entrance into the everlasting kingdom of his Lord and Saviour. Rejoining his fellow-believers, he is received with gladness, and a song of hope and joy forms the conclusion of the work.

### PART I.

#### THE DIVINE CALL.

##### OVERTURE. (*Evening by the Sea of Galilee.*)

##### CHORUS OF FISHERS.

They that go down to the sea in ships, that  
do business in great waters: these behold the  
works of the Lord, and His wonders in the deep.  
Psalm cvii. 23, 24.

##### *Soprani.*

The Lord will preserve their going out and  
their coming in. He is with them and will keep  
them: for in His hand is every living thing.  
Psalm cxxi. 8. Genesis xxviii. 15. Job xii. 10.

##### *Mixed Voices.*

We will lie down in peace and sleep: for  
Thou, O Lord, makest us to dwell in safety.  
Psalm iv. 8.

##### SOLO.—JOHN THE BAPTIST.

Repent ye, for the Kingdom of Heaven is at  
hand.  
S. Matthew iii. 2.

##### CHORUS.

What thing is this? what new doctrine is  
this? Who art thou? S. Mark i. 27. Acts ix. 5.

##### SOLO.

I am the voice of one crying in the wilderness.  
He that cometh after me is mightier than I. He  
shall baptize you with the Holy Ghost and with  
fire.  
S. Mark i. 3. S. Matthew iii. 11.

##### CHORUS.

Who art thou? Art thou Elias?  
S. John i. 21, 22.

##### SOLO.

I am the voice of one crying in the wilder-  
ness. After me cometh a man Who is preferred  
before me. I saw the Spirit descending from  
Heaven like a dove, and it abode upon Him.  
S. Mark i. 3. S. John i. 27, 32.

##### CHORUS.

Master, what would'st thou have us do?  
Acts ix. 6.

##### SOLO.

Repent ye, for the Kingdom of Heaven is at  
hand. As saith the prophet Esaias:—  
S. Matthew iii. 2. S. John i. 23.

## AIR.

O house of Jacob, come ye, and let us walk in the light of the Lord: He will teach us of His ways: for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. He shall judge among the nations, and shall rebuke many people. Isaiah ii. 5. Micah iv. 2. Isaiah ii. 4.

## CHORUS.

The Lord will not turn His face from them that seek Him; but will have compassion, and cast their sins in the depths of the sea.

II. Chron. xxx. 9. Micah vii. 19.

## RECITATIVE.

And Jesus walking by the sea of Galilee saw two brethren, Simon, called Peter, and Andrew his brother, casting a net into the sea, for they were fishers. And He said unto them, Follow Me. And they straightway left their nets and followed Him. S. Matthew iv. 18, 19, 20.

## AIR.—PETER.

How great, O Lord, is Thy goodness, which Thou hast laid up for me. Thou hast shewn me the path of life, and inclined my heart to Thee to walk in Thy way. Thy way is the way of pleasantness, and all Thy paths are peace.

Psalm xxxi. 19. Psalm xvi. 11. I. Kings viii. 58. Proverbs iii. 17.

## CHORUS.

The Lord be a lamp unto thy feet, and a light unto thy path. The Lord preserve thee in all the way thou goest. Amen.

Psalm cxix. 105. Joshua xxiv. 17.

## TRIAL OF FAITH.

## RECITATIVE.

And Jesus constrained His disciples to get into a ship, and to go before Him unto the other side. And He went into a mountain apart to pray, and when the evening was come He was there alone. S. Matthew xiv. 22, 23

## ORCHESTRAL INTERLUDE.

*Evening Prayer, and Rising of the Storm.*

RECITATIVE. (*Accompanied.*)

But the ship was now in the midst of the sea, tossed by the waves, by reason of a great wind that blew. S. Matthew xiv. 24. S. John vi. 18.

## CHORUS.

The deep uttereth his voice, and lifteth his hands on high. Deep calleth unto deep at the noise of the storm and tempest.

Habakkuk iii. 10. Psalm xlii. 7

## SOLO AND CHORUS.

The Lord hath His way in the whirlwind and the storm. He maketh a way in the sea, and a path in the mighty waters. Whatsoever

pleaseth Him, that doeth He, in the seas and all deep places.

Nahum i. 3. Isaiah xliii. 16. Psalm cxxxv. 6.

## RECITATIVE.

And in the fourth watch of the night Jesus went unto them walking on the sea. And when the disciples saw Him, they were troubled, saying:—

S. Matthew xiv. 25, 26.

## CHORUS.

It is a spirit! Make haste, O God, to our help!

S. Matthew xiv. 26. Psalm lxxi. 12.

## RECITATIVE.

But straightway Jesus spake unto them, saying: Be of good cheer; it is I; be not afraid.

S. Matthew xiv. 27.

## CHORUS.

Who would not fear Thee, O Lord; for great and marvellous are Thy works.

Revelations xv. 3, 4.

## RECITATIVE.

And Peter said, Lord, if it be Thou, bid me come unto Thee on the water. And He said, Come. And when Peter saw the wind boisterous, he was afraid; and beginning to sink, cried, Lord, save me! And Jesus stretched forth His hand, and caught him, and said, O thou of little faith! wherefore didst thou doubt?

S. Matthew xiv. 28, 29, 30, 31.

## AIR.—PETER.

Now know I that the Lord saveth His anointed with the saving strength of His right hand. In my distress I called upon Him. He heard my voice, and my cry came even into His ears. Though I walk through the valley of the shadow of death, I fear no evil, for Thou art with me.

Psalm xx. 6. II. Samuel xxii. 7. Psalm xxiii. 4.

## RECITATIVE.

And when they were come into the ship the wind ceased. Then they that were in the ship came and worshipped Him, saying:

S. Matthew xiv. 32, 33.

## CHORUS.

Of a truth, Thou art the Son of God.

S. Matthew xiv. 33.

QUARTET. (*Unaccompanied.*)

O come let us sing unto the Lord, Who stilleth the noise of the seas, and the noise of their waves; Who maketh the storm a calm, so that the waves thereof are still.

Psalm xcv. i. Psalm lxxv. 7. Psalm cvii. 29.

## CHORUS.

Praise ye the Lord from the heavens, praise Him in the heights. Praise the Lord from the earth, ye dragons and all deeps; fire and hail, snow and vapours, stormy wind fulfilling His word. Let them praise the name of the Lord: for His glory is above the earth and heaven.

Psalm cxlviii. 1, 7, 8, 13.

## END OF PART I.

## PART II.

## DENIAL.

## RECITATIVE.

Then saith Jesus unto His disciples: All ye shall be offended because of Me this night; ye shall be scattered, and shall leave Me alone. But Peter said unto Him:—

S. Matthew xxvi. 31. S. John xvi. 32.

## AIR.—PETER.

Though all men shall be offended, yet will not I. Though I should die with Thee, yet will I not deny Thee. Lord, I am ready to go with Thee both into prison and to death.

S. Mark xiv. 29. S. Matt. xxvi. 35. S. Luke xxii. 33.

## RECITATIVE.

And they that had laid hold on Jesus, led Him away to the high priest. S. Matthew xxvi. 57.

## CHORAL RECITATIVE.

And they all forsook Him and fled.

S. Mark xiv. 50.

## AIR.

O Thou afflicted, and tossed with tempest, and not comforted; behold in righteousness shalt Thou be established; Thou shalt be far from oppression, for Thou shalt not fear; and from terror, for it shall not come near Thee. No weapon against Thee shall prosper, and every tongue in judgment Thou shalt condemn.

Isaiah liv. 11, 14, 17.

CHORAL RECITATIVE. (*Male Voices.*)

But Peter followed Him afar off unto the high priest's palace, and went in to see the end.

S. Matthew xxvi. 58.

## CHORUS OF SERVANTS.

We have a law, and by our law He ought to die, because He made Himself the Son of God.

S. John xix. 7.

## SOLO.—A SERVANT.

Thou also wast with Jesus of Nazareth.

S. Matthew xxvi. 69.

## CHORUS.

This man was also with Him.

S. Luke xxii. 56.

## SOLO.—PETER.

I know not what thou sayest.

S. Matthew xxvi. 70.

## SOLO.—SECOND SERVANT.

Art thou not also one of His disciples?

S. John xviii. 25.

## CHORUS.

This is one of them.

S. Mark xiv. 69.

## SOLO.—PETER.

As thy soul liveth I am not.

II. Samuel xi. 11. S. Luke xxii. 58.

## SOLO.—THIRD SERVANT.

Did not I see thee in the garden with Him?

S. John xviii. 26.

## CHORUS.

Surely thou also art one of them.

S. Matthew xxvi. 73

## SOLO.—PETER.

As the Lord God of Israel liveth, I know not this man of whom ye speak.

I. Kings xvii. 1. S. Mark xiv. 71

## CHORUS OF SERVANTS.

They are all revolvers, walking with slanders, they are corrupters. Men shall call them reprobate, because the Lord hath rejected them.

Jer. vi. 28, 30.

## REPENTANCE.

## AIR.

The Lord is very pitiful, and of tender mercy. He is nigh unto them that are of a broken heart, and will not turn away His face if they return to Him.

S. James v. 11. Psalm xxxiv. 18. II. Chron. xxx. 9.

## RECITATIVE.

Then led they Jesus from Caiaphas unto the hall of judgment.

S. John xviii. 28.

## PROCESSION MARCH, WITH

## RECITATIVE.

And the Lord turned and looked upon Peter.

S. Luke xxii. 16.

## AIR.—PETER.

O that my head were waters, and mine eyes a fountain of tears, that I might weep day and night. I acknowledge my wickedness, O Lord, for I have sinned against Thee; I am ashamed, and blush to lift up my face. Do not abhor me for Thy name's sake.

Jer. ix. 1.; xiv. 20, 21. Ezra ix. 6.

## RECITATIVE.

Then Pilate delivered Him unto them to be crucified. And they took Jesus, and led Him away.

S. John xix. 16.

## CHORUS OF DISCIPLES.

This is a day of wrath, a day of trouble and distress, a day of wasteness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness.

Zephaniah i. 15.

## SOLO.—THE VIRGIN MOTHER.

I mourn as a dove, I shall go softly all my years in the bitterness of my soul. Mine eye mourneth by reason of affliction. Labour not to comfort me, for I will weep bitterly.

Isaiah xxxviii. 14, 15. Psalm lxxxvii. 9. Isaiah xxii. 4.

## DEAD MARCH, WITH CHORUS OF JEWS AND DISCIPLES.

Jews.—Thou that destroyest the temple, how gracious shalt Thou be when pangs come upon Thee. Then shalt Thou be confounded for all Thy wickedness.

S. Matt. xxvii. 40. Jer. xxii. 22.

DISCIPLES.—He is like a lamb that is brought to the slaughter. Call for the mourning women, that they may come and take up a wailing for us, that our eyes may run down with tears, and our eyelids gush out with waters.  
Jer. ix. 17, 18; xi. 19.

RECITATIVE.

And Jesus turning unto them said:

AIR.

Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children. For, behold, the days are coming in which they shall say to the mountains, Fall on us; and to the hills, Cover us.  
S. Luke xxiii. 28, 29, 30.

MARCH RESUMED WITH CHORUS.

He is worthy to die. He hath prophesied against our city. Away with Him.  
Jer. xxvi. 11. S. John xix. 15.

SOLO.—PETER.

For these things I weep. Lam. i. 16.

CHORUS.

He will swallow up death in victory, and the Lord God will wipe away tears from off all faces; and the ransomed of the Lord shall come to Zion with songs and everlasting joy upon their heads. They shall obtain joy and gladness, and sorrow and sighing shall flee away.  
Isaiah xxv. 8; xxxv. 10.

DELIVERANCE.

RECITATIVE.

Now Herod the king stretched forth his hands to vex certain of the church, and he killed James, the brother of John, with the sword. And when he saw that it pleased the Jews, he proceeded further to take Peter also. Peter, therefore, was kept in prison, but prayer was made without ceasing unto God for him. And when Herod would have brought him forth, the same night Peter was sleeping between two soldiers, bound with two chains, and the keepers before the door kept the prison. And, behold, the angel of the

Lord came unto him, and a light shined in the prison. And he smote Peter on the side, and raised him up, saying: Acts xii. 1, 2, 3, 5, 6, 7.

AIR.—AN ANGEL.

Gird up thy loins and arise. Be not dismayed; they shall fight against thee, but shall not prevail, for I am with thee to deliver thee.  
Jer. i. 17, 19.

SOLO.—PETER.

The heavens are opened, and I see visions of God.  
Ezekiel i. 1.

RECITATIVE.

And the angel said, Cast thy garment about thee and follow me. And he went out and followed him, and passed on through one street, and forthwith the angel departed from him. And when Peter was come to himself, he said:—  
Acts xii. 8, 9, 10, 11.

AIR.—PETER.

The Lord hath sent His angel and delivered me. I called upon Thy name, O Lord, out of the dungeon, and Thou hast heard my voice. O Lord, Thou hast redeemed me, and so an entrance shall be given me into the everlasting kingdom of my Lord and Saviour Jesus Christ.  
Acts xii. 11. Lam. iii. 55, 56, 58. II. S. Peter i. 11.

RECITATIVE.

And he came to the house of Mary, the mother of John, where many were gathered together praying; and when they had opened the door they were astonished. But he, beckoning with the hand unto them to hold their peace, declared unto them how the Lord had brought him out of prison. And they sang praises with gladness.  
Acts xii. 12, 16, 17. II. Chron. xxix. 30.

CHORUS.

Sing unto the Lord, O ye saints of His Amen.  
Psalm xxx. 4

No. 1. OVERTURE.—“EVENING BY THE SEA OF GALILEE.”

*Andantino.* *poco marcato*

PIANO.  
♩ = 112.

*mf* *pp*

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and various time signatures. The score is marked with dynamics such as *cres.*, *f*, *dim.*, *p*, and *pp*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of chordal textures. The score is written in a style typical of early 20th-century piano music.

The musical score consists of seven systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings. The first system has a *cres.* marking. The second system has *cres.* and *assai.* markings. The third system has a *p* marking. The fourth system has a *cres.* marking. The fifth system has a *cres. assai.* marking. The sixth system has a *fp* marking. The seventh system has no specific markings.

The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first system has a *cres.* marking. The second system has a *cres.* marking. The third system has a *cres.* marking. The fourth system has a *con - do.* marking and a *pp* marking. The fifth system has a *cres.* marking. The sixth system has a *cres.* marking. The seventh system has a *cres.* marking.



Musical score for Benedict's "St. Peter." The score is written for piano and voice. It consists of seven systems of staves. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system has a key signature of one flat (Bb) and a common time signature (C). The third system has a key signature of one flat (Bb) and a common time signature (C). The fourth system has a key signature of one flat (Bb) and a common time signature (C). The fifth system has a key signature of one flat (Bb) and a common time signature (C). The sixth system has a key signature of one flat (Bb) and a common time signature (C). The seventh system has a key signature of one flat (Bb) and a common time signature (C). The score includes various musical notations such as notes, rests, beams, and slurs. It also includes dynamic markings such as *p*, *cres*, *cen do.*, *molto.*, *f*, *dim. assai.*, *rallentando.*, and *molto.*. There are also tempo markings such as *Tempo 1mo.* and *Tempo 2mo.*. The score is published by Novello, Ewer and Co.'s Octavo Edition.

Musical score for piano, page 6. The score consists of seven systems of two staves each. The music is in G major and 3/4 time. It features various musical notations including eighth notes, quarter notes, half notes, and chords. There are several triplet markings (indicated by a '3' over a bracket) and a 'dolce.' marking. The piece concludes with a 'pp' (pianissimo) marking.

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, in 3/4 time. The score is for piano and features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The score includes dynamic markings such as "dolcissimo.", "dim.", "sempre.", and "pp". The piece concludes with a final chord and a double bar line.

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

## No. 2. CHORUS.—“THEY THAT GO DOWN TO THE SEA IN SHIPS.”

TREBLE.  
 ALTO.  
 TENOR  
 (five lower.)  
 BASS.  
 PIANO.  
 ♩ = 72.

*Moderato.*

*p*

*cres.* *sfz*

*A*

*mf e tranquillo.* \*

They that go down . . . to the sea in

*dim.* *p*

This mark (\*) indicates where breath may be taken.



*mf e tranquillo.* \*

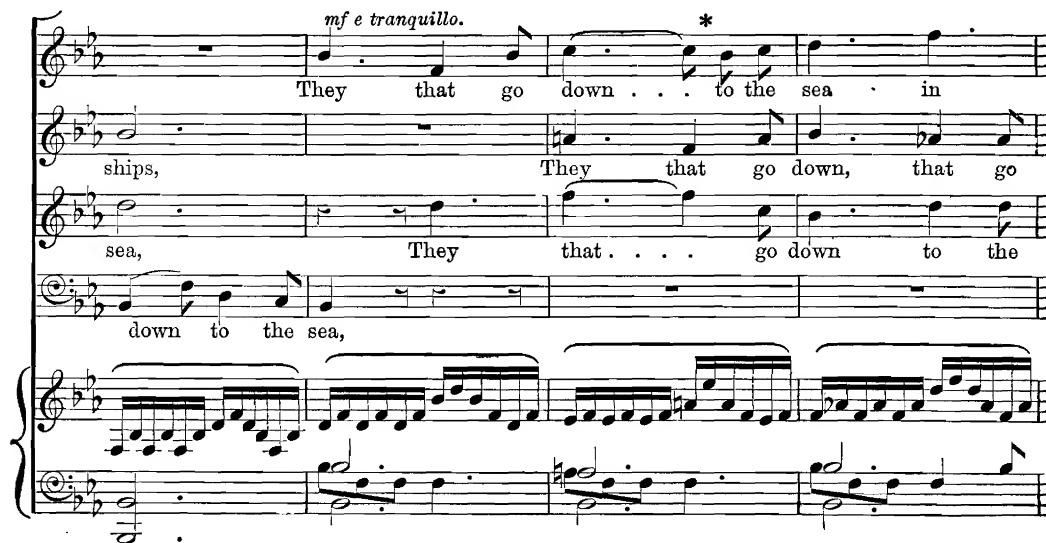
They that go down . . . to the sea in  
ships, They that go down to the



*mf e tranquillo.* \*

They that go down . . . to the sea in  
ships, They that go down \*to the  
sea, They that go to the sea, that go

*poco cres - cendo.*



*mf e tranquillo.* \*

They that go down . . . to the sea in  
ships, They that go down, that go  
sea, They that . . . go down to the  
down to the sea,

ships, They . . . that go down to the  
down to the sea, They . . . that go down, that go  
sea, that go down, . . . that go down to the  
They that go down . . . to the sea in

*marcato.*

*cres - cen - do.*  
sea, that go down to the sea in  
down . . to the sea, that go down . . to the sea in  
sea, that go down to the sea in  
ships, They that go down to the

*mf*  
ships, That do busi - ness in great  
ships, *mf*  
ships, That do busi - ness in great wa - ters,  
sea, *p*

wa - ters, *mfr*  
That do busi-ness in great wa - ters,

*mfr*  
That do busi-ness in great

That do busi-ness in great wa - ters, in great wa -  
That do busi-ness in great wa -  
That do busi-ness in great wa -  
wa - ters, That do busi-ness in great wa -

- ters, That do bu - - si - ness in great wa -  
- ters, That do bu - - si - ness in great wa -  
- ters, That do bu - - si - ness in great wa -  
- ters, That do bu - - si - ness in great wa -

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ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

works of the Lord, and His won -

works of the Lord, and His won -

works of the Lord, and His won -

works of the Lord, and His won -

works of the Lord, and His won -

ders, His won - ders in the deep, and His won - ders in the deep,

ders, His won - ders in the deep, and His won - ders in the deep,

ders, His won - ders in the deep, and His won - ders in the deep,

ders, His won - ders in the deep, and His won - ders in the deep,

ders, His won - ders in the deep, and His won - ders in the deep,



*Dp*

They . . . that go down . . . to the sea in

*p*

They . . . that go down . . . to the sea in

*p*

They . . . that go down . . . to the sea in

*p*

They . . . that go down . . . to the sea in

*cres.*

ships, . . . They . . . that go down, . . . that go down . . . to the

*cres.*

ships, . . . They that . . . go down to the

*cres.*

ships, . . . That do busi - ness in great wa - ters, down to the

*cres.*

ships, . . . They that . . . go down to the

*ff*

sea, . . . These be - hold the works of the Lord, And His

*ff*

sea, . . . These be - hold the works of the Lord, And His

*ff*

sea, . . . These be - hold the works of the Lord, And His

*ff*

sea, . . . These be - hold the works of the Lord, And His

*ff*

sea, . . . These be - hold the works of the Lord, And His

*ff*

sea, . . . These be - hold the works of the Lord, And His

won - ders in the deep; . . . . These be - hold the

won - ders in the deep; . . . . These be - hold the

won - ders in the deep; . . . . These be - hold the

won - ders in the deep; . . . . These be - hold the

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

1st TREBLE. *dolce*. E  
The Lord will pre - serve, the Lord

2nd TREBLE. *dolce*.  
The Lord will pre - serve, the Lord

1st ALTO. *dolce*.  
The Lord will pre - serve, the Lord

2nd ALTO. *dolce*.  
The Lord will pre - serve, the Lord

will pre - serve, . . . . The Lord will pre - serve, . . .

will pre - serve, . . . . The Lord will pre - serve, . .

will pre - serve, . . . . The Lord

will pre - serve, . . . . The Lord

pre - serve their go - ing out, . . . . pre - serve their

pre - serve their go - ing out, . . . . pre - serve their

will pre - serve, pre - serve their go - ing out, . .

will pre - serve, . . . . pre - serve their go - ing out, . .

go - ing out . . . . and . . their com - ing in, . . . .

go - ing out . . . . and . . their com - ing in, . . . .

pre - serve their go - ing out, and their com - ing in, . . . .

ing out, . . pre - serve their com - ing in, . . . .

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and . . . their com - ing in; . . . . . He is

and . . . their com - ing in; . . . . . He is

and . . . their com - ing in; . . . . . He is

and . . . their com - ing in; . . . . . He is

with them and will keep them, For in . . . His hand . . . . .

and will keep them, For in . . . His hand . . . . .

with them, and will keep them, For in . . . His hand . . . . .

with them, and will keep them, For in . . . His hand . . . . .

is ev' - ry liv - ing thing; . . . . . For

is ev' - ry liv - ing thing; . . . . . For

is ev' - ry liv - ing thing; . . . . . For

is ev' - ry liv - ing thing; . . . . . For

in . . . His hand . . . is ev' - ry liv - ing thing, . . .

in . . . His hand . . . is ev' - ry liv - ing thing, . . .

in . . . His hand . . . is ev' - ry liv - ing thing, . . .

in . . . His hand . . . is ev' - ry liv - ing thing, . . .

He . . . is with them, and He will keep

He . . . is with them, and He will keep

He . . . is with them, and He will keep

He . . . is with them, and He will keep

He . . . is with them, and He will keep

them, For in His hand . . . is ev' - ry liv - ing thing.

them, For in His hand . . . is ev' - ry liv - ing thing.

them, For in His hand . . . is ev' - ry liv - ing thing.

them, For in His hand . . . is ev' - ry liv - ing thing.

them, For in His hand . . . is ev' - ry liv - ing thing.

He . . . . is with them.

He . . . . is with them.

He . . . . is with them.

He . . . . is with them.

*cres.*

*f*

*diminuendo.*

G TREBLE.

ALTO.

TENOR.

BASS.

*mf*

They . . . that go down . . . to the

*mf*

They . . . that go down . . . to the

*mf*

They . . . that go down . . . to the

*mf*

They . . . that go down . . . to the

G *Tempo primo.*

*p*

sea in ships, . . . down . . . to the sea, . . . That do

*cres.*

sea in ships, . . . They that . . .

sea in ships, . . . That do busi-ness in great wa - ters,

sea in ships, . . . They that . . . *Sva.*

*cres.*

busi-ness in great wa - ters, They behold the works of the

*cres.*

go to the sea, that do business in great wa - ters, be - hold . . . the

*cres.*

in great wa - ters, They be - hold the works of the

*cres.*

go to the sea, . . . They . . . be - hold the works of the

*Sva. loco.*

Lord, They be-hold the works of the Lord, . . . the works, the works of the Lord, they be-hold the works of the Lord, They be-hold the works of the Lord, they behold the works, the works of the Lord, they be-hold the works, they be-hold

hold the works . . of the Lord, And His wonders in the deep, His won-ders, His hold the works of the Lord, His won-ders in the deep, His hold the works of the Lord, His won-ders in the deep, His hold the works of the Lord, His won-ders in the deep, His

wonders in the deep; Behold the works of the Lord, Behold His won-ders in the deep, They be-hold the works of the Lord, And His won-ders in the deep, They be-hold the works of the Lord, And His won-ders in the deep, They be-hold the works of the Lord, And His



**I**

won-ders, His won - ders in . . the deep: Lie

won-ders, His won - ders in . . the deep: Lie

won-ders, His won - ders in . . the deep: Lie

won - ders, His won - ders in . . the deep: We will lie

down in peace . . and sleep: for Thou, . . O

down in peace and sleep: for Thou, O

down in peace . . and sleep: for Thou, O

down in peace . . and sleep: for Thou, O Lord, . .

Lord, for Thou, O Lord, makest us to . . dwell, to dwell in . .

Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .

Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .

. . . makest us . . . to dwell, . . to dwell in

*p* *cres.* *f* *smorz.*

safe ty; We will lie

safe ty; We will lie

safe ty; We will lie

safe ty; We will lie

*dolce e piano.*

*morendo.*

down in peace and sleep.

down in peace and sleep.

down in peace and sleep.

down in peace and sleep.

*morendo.*

## No. 3.

## RECIT. AND CHORUS.—“REPENT YE, REPENT YE.”

*Maestoso.* *f* *Recit.*

TENOR SOLO. Re-pent ye, Re-pent ye, Re-

TREBLE.

ALTO.

TENOR (8ve. lower).

BASS.

PIANO. *Maestoso.* *f*

$\text{♩} = 60.$

*A Allegro non troppo.*

- - pent ye, for the king-dom of Heav'n is at hand.

What thing is

*A Allegro non troppo.*

*Tempo. f*

$\text{♩} = 138.$

What thing is this? what thing, what thing is

What thing is this? what thing, what thing is

this? what thing, what thing is

What thing is this? what thing, what thing is

*cres.* *ff*

*Maestoso.*

Re-pent ye, Re -

*cres.* this? who art thou? who art thou?

*cres.* this? who art thou? who art thou?

*cres.* this? who art thou? who art thou?

*cres.* this? who art thou? who art thou?

*cres.* this? who art thou? who art thou?

*Maestoso.*

RECIT.

- - pent ye, Re-pent ye, for the king-dom of Heav'n is at

*Tempo.*

hand.

*f* What new

What new doc - trine? what new

*f* What new doc - trine is this? what new

What new doc - trine? what new

*Tempo. f*

**B**  
*pp Maestoso.*

I am the voice of

doe - - trine is this? who art thou? art thou E - li - as?

doe - - trine is this? who art thou? art thou E - li - as?

doe - - trine is this? who art thou? art thou E - li - as?

doe - - trine is this? who art thou? art thou E - li - as?

**B**  
*Maestoso.*  
*pp*

12 12

*Adagio.*

one cry - ing in the wil - der-ness, He that cometh af - ter me is

*Adagio.*

*cres.*  
 migh - ti - er than I, *p* He shall bap - tize you with the

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a crescendo (*cres.*) and a piano (*p*) dynamic. The piano accompaniment also includes a crescendo (*cres.*) and a piano (*p*) dynamic. The lyrics are: "migh - ti - er than I, He shall bap - tize you with the".

Ho - ly Ghost and with fire. *C Allegro agitato.*  
 What new doctrine is this? who art thou? who art  
 What new doe - trine is

The second system of the musical score is in D major. It features a vocal line and a piano accompaniment. The vocal line begins with a common time signature (*C*) and an *Allegro agitato* tempo marking. The piano accompaniment also includes a common time signature (*C*) and an *Allegro agitato* tempo marking. The lyrics are: "Ho - ly Ghost and with fire. What new doctrine is this? who art thou? who art What new doe - trine is".

What new doc-trine is this? who art thou? who art thou? who art thou? who art thou? who art thou?

What new doc-trine is this? who art thou? who art thou? who art thou? who art thou? who art thou?

this? who art thou? who art thou? who art thou? who art thou? who art thou?

thou? Art thou E - li - as? art thou E - li - as?

thou? Art thou E - li - as? art thou E - li - as?

thou? Art thou E - li - as? art thou E - li - as?

thou? Art thou E - li - - - as? art thou E - li - - - as? art thou E -



*D Maestoso.*  
 I am the voice of one cry - - ing in the  
 art thou E - li - as?  
 art thou E - li - as?  
 art thou E - li - as?  
 - li - - as? E - li - as?

*D Maestoso.*  
 1 2 1 2  
*pp*

wil - der-ness. Af-ter me com-eth a man who is pre-fer-red be-fore me. I

saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase: "saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -". The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The system concludes with a double bar line.

**E** *Moderato.*  
- bode up - on Him.

What would'st thou have us do? what

What would'st thou have us

What would'st thou have us

What would'st thou have us do?

**E** *Moderato.* 126.  
*p*

The second system of the musical score continues the vocal and piano parts. It begins with a new section marked "E" and "Moderato." The vocal line has the lyrics "- bode up - on Him." followed by "What would'st thou have us do? what". The piano accompaniment provides harmonic support with a consistent rhythmic pattern. The system concludes with a double bar line.

. . would'st thou have us do? what would'st thou have us do? *cres.*  
 do? what would'st thou have us do? what would'st thou *cres.*  
 do? what would'st thou have us do? what shall we do? what would'st thou *cres.*  
 what would'st thou have us do? what would'st thou have us do? what would'st thou

*cres.*  
 Mas - ter, what would'st thou have us do? what shall we do? what shall we  
 have us do? what shall we do? Mas - ter, what shall we do? what shall we  
 have us do? Mas - ter, what would'st thou have us do? what shall we do? what shall we  
 have us do? Mas - ter, what shall we do? what shall . . we

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*Maestoso.* *ff* *RECIT.*

Re-pent ye, Re-pent ye, Re -

do?

do?

do?

do?

*Maestoso.* *ff* 66.

- pent ye, for the king-dom of Heav'n is at hand, as saith the Pro-phet E - sai - as:—

*p*

*Andante con moto.*

## No. 4.

## ATR.—"O HOUSE OF JACOB."

**TENOR.** *Andante con moto.* *dolce.*  
O house of

**PIANO.** *dolce.* *dim.* *pp*

Ja - cob, house of Ja - - cob, come ye, O house of

Ja - - cob, come ye, come ye, And let us

walk . . . in the light of the Lord, And let us

walk in the light of the Lord. O house of

The musical score is written for voice and piano. It consists of five systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Ja - cob, house of Ja - cob, come ye, And let us walk in the light of the Lord, Let us walk in the light of the Lord, He will teach us of . . His ways. For out of Zi - on shall go forth the law, And the word of the". The score includes various musical notations such as notes, rests, and dynamic markings. The piano accompaniment features a steady rhythmic pattern in the right hand and a more complex, often arpeggiated pattern in the left hand. The voice part is a single melodic line with lyrics written below it. The score is marked with several dynamics: *crescendo.*, *f*, *fp*, *dim.*, *risoluto.*, *f*, *sempre f*, and *p*. There are also asterisks (\*) above certain notes in the voice part.

Ja - cob, house of Ja - cob, come ye, And let us walk in the

light of the Lord, Let us walk in the light of the

Lord, He will teach us of . . His ways.

For out of Zi - on

shall go forth the law, And the word of the

Lord from Je - ru - salem, He shall judge among the

na - tions, And re - buke ma - ny peo - ple,

and re - buke ma - - ny peo - ple. O

house of Ja - cob, house of Ja - cob, come ye, O house of

Ja - - cob, come ye, come ye, O house of Ja - - cob,

*f* *p* *cres.* *f* *Sostenuto il Basso.* *ritenuto.* *Tempo lmo.* *dim.* *pp* *cres.* *Tempo lmo.* *pp* *cres.* *cres.*

come ye, come ye, And let us walk in the light of the Lord.

And let us walk in the light of the Lord. He will teach us

He will teach us, He will teach us of His ways.

He will teach us of His ways.



## No. 5. CHORUS.—“THE LORD WILL NOT TURN HIS FACE FROM THEM.”

*Andante con moto.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 120.

*Andante con moto.*

*p* *cres.* *dim.*

The Lord will not

The Lord will not

The Lord will not

The Lord will not

*pp*

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

Lord will not turn His face from them, from them that

seek ... Him. The Lord will not turn His face from them, from

seek Him. He will not turn from them, from

seek ... Him. He will not turn from

them that seek Him, that seek Him, but will have compas - sion, but

them that seek Him, that seek ... Him, but will have compas - sion, but

them that seek Him, that seek Him, but will have compas - sion, but

them that seek Him, that seek ... Him, but will have compas - sion, but

will have compas - sion, but will have com - pas - sion, but will have com -  
 will have compas - sion, but will have com - pas - sion, but will have com -  
 will have compas - sion, but will have com - pas - sion, but will have com -  
 will have com - pas - sion, but will have com - pas - sion, but will have com -

*dim. \**  
*dim. \**  
*dim. \**  
*dim. \**

*dolce assai. B*  
 pas - sion. The Lord will not  
*dolce assai.*  
 pas - sion. The Lord will not  
*dolce assai.*  
 pas - sion. The Lord will not  
*dolce assai.*  
 pas - sion. The Lord will not

*B*  
 turn His face from them, from them that seek Him, The  
 turn His face from them, from them that seek Him, The  
 turn His face from them, from them that seek Him, The  
 turn His face from them, from them that seek Him, The

*dolce assai.*

Lord . . . will not turn His face from them that seek . . .

Lord will not turn His face from them that seek . . .

Lord . . . will not turn His face from them that seek

Lord will not turn His face from them that seek . . .

Him, The Lord . . . will not turn from them, but

Him, The Lord . . . will not turn from them, but

Him, The Lord . . . will not turn from them, but

Him, The Lord . . . will not turn from them, but

will have com-pas-sion.

will have com-pas-sion.

will have com-pas-sion.

will have com-pas-sion. ♩ = 144.

*Piu mosso.*

*Con Sves.*

sea, in the depths, . . . the

sea, and cast . . . their sins . . . in the depths . . of the

cast their sins in the sea, and cast . . . their sins . . in the

sea, and cast their sins in the

depths of the sea, and cast . . . their

sea, and cast . . . their sins . . . in the

sea, and cast . . . their sins . . . in the depths of the

sea,

The musical score is written for a vocal ensemble and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems, each with five staves. The first system includes a vocal line with lyrics: "sins . . in the sea," and a piano accompaniment. The second system continues the vocal line with lyrics: "sea, and cast . . . their sins . . in the" and the piano accompaniment. The third system includes a vocal line with lyrics: "and cast . . their sins . . in the depths of the sea, and" and the piano accompaniment. The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *\*p* (piano). The lyrics are written below the vocal staves, and the piano accompaniment is written on the bottom staff of each system.

sins . . in the sea,

sea, and cast . . . their sins . . in the

sea, and cast . . their sins . . in the sea,

and cast . . their sins . . in the depths of the sea, and

and cast . . their sins in the sea,

sea, and cast . . . their sins, . . . their sins in the sea, and

and cast . . . their sins in the depths of the

cast their sins in the depths of the sea,

and cast their sins in the depths of the sea, and

cast their sins in the depths of the sea, and

sea, and cast their sins in the depths of the

and cast their sins in the depths of the sea,

and cast their sins in the depths of the sea,



*Tempo primo.*

Lord will not turn His face from them, from them that  
 Lord will not turn from them that  
 Lord will not turn from them that  
 sea. The Lord will not turn from them that

*Tempo primo.*

seek Him, but will . . . have com - pas - sion, but  
 seek Him, but will have com - pas - sion, but  
 seek Him, but will have com - pas - sion, but  
 seek Him, but will have com - pas - sion, but

will have com-pas - sion. The Lord . . . will not turn from them, but  
 will have com-pas - sion. The Lord . . . will not turn from them, but  
 will have com-pas - sion. The Lord . . . will not turn from them, but  
 will have com-pas - sion. The Lord . . . will not turn from them, but

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will have com-pas - sion, will have com-pas-sion, com - pas - -

will have com-pas - sion, will have com - pas - - sion, com - pas - -

will have com - pas - sion, But He will have, will have com-

will have com-pas - sion, But He will have, will have com-pas - -

- sion, But He will have com - pas - - sion.

- sion, He will have, will have com - pas - - sion, com -

- pas - sion, But He will have com - pas - - sion, com -

- sion, But He will have com - pas - - sion, will have com -

But He will have, will have com - pas - -

- pas - sion, But He will have com - pas - -

- pas - sion, But He will have com - pas - -

- pas - sion, But He will have, will have com - pas - -

First system of musical notation for the song "St. Peter". It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "sion, will have com - pas - - - sion, will have com -". The music is in G major (one sharp) and 4/4 time. Dynamics include *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). The piano part features a steady accompaniment with chords and moving lines in both hands.

Second system of musical notation. The lyrics are: "pas - - - sion." repeated for each voice part. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

Third system of musical notation, which is the final system on this page. It consists of five staves with vocal parts and piano accompaniment. The lyrics are not present in this system. The piano part features a more active accompaniment with chords and moving lines. The system concludes with a double bar line.

## No. 6. RECIT., CONTRALTO.—“AND JESUS WALKING BY THE SEA.”

VOICE. *Andantino.* *RECIT.*

PIANO. *p* *And*

$\text{♩} = 54.$

Je - sus walking by the sea of Ga - li - lee saw two brethren, Simon, called

*pp*

*Quasi in tempo.*

Pe - ter, and An - drew his bro - ther, cast - ing a net in - to the

sea, for they were fishers. And He said to them, fol - low me.

*f*

*pp Tempo.*

And they straightway left their nets and fol - low - ed Him.

*pp* *attacca.*

## No. 7.

## AIR, FOR BARYTONE.—“HOW GREAT, O LORD.”

*Andante.*

VOICE. *mf* How great, O

PIANO. *p* *pp*

*cres.* Lord, O Lord, is Thy goodness, Which Thou hast laid up, hast laid up for

*dim.*

me. O Lord, how great is Thy good-ness, Which Thou hast

*cres.*

*ritenuto.* *Tempo.* laid . . . . . up for me. Thou hast shewn me the

*colla voce.* *cres.* *cen*

path . . . of life, . . . Thou hast shewn me the

*do.*

path . . . of life, and in - - clin - - ed my

*Ap*

*p*

heart to Thee, . . . to walk in Thy way, to

*crescendo.*

*cres.*

walk in Thy way; in - - clin - - ed my heart to Thee, to

*dim.*

*dim.*

walk in Thy way, to walk in Thy way, in - -

*cres.*

*cres.*

- - clin - - ed my heart to . . Thee, to walk, to

*f*

*dolce.*

walk in Thy way, Thy way is the way of pleasantness,

*dolce.*

**B**

and all Thy paths are peace; Thy way is the

way of pleasantness, and all . . Thy paths, . . Thy paths are peace,

*cres.*

Thy way is the way of plea - sant - ness, and all thy paths . .

*cres.*

*dim.* *pp*

. . . . are peace. Thou hast shewn me the path of life,

*dim.* *pp*

*cres.* *ritardando assai.* *tempo.*  
and in-clin-ed my heart, my heart to Thee; How great, O

*cres.* *ritardando assai.* *tempo.* *dim.*  
Lord, O Lord, is Thy good-ness, which Thou hast laid up for

*cres.* *dim.*  
me. How great, O Lord, is Thy good-ness, which Thou hast laid

*dolce.* *cres.*  
up, . . . laid up for me, O Lord, how great, O

*dim.* *p* *lento.*  
Lord, is Thy good-ness, Thy good-ness.

*lento. pp* *attacca CHORUS.*

## No. 8.

## CHORUS.—"THE LORD BE A LAMP."

*Andante.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 76.

*p Andante.*

(Subdued and with devotional feeling.)

*e. dolce.*  
The

*e. dolce.*  
The

*e. dolce.*  
The

*e. dolce.*  
The

*e. dolce.*  
The

*dim.*



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light, a . . light, a light . . un-to thy path, The

light, a light, a light . . un-to thy path, The

light, a . . light, a light . . un-to thy path, The

light, a light, a light . . un-to thy path, The

Lord be a lamp, a . . lamp . . un-to thy feet; And a

Lord be a lamp, a lamp un-to thy feet; And a

Lord . . . be a lamp, The Lord be a lamp, And a

Lord be a lamp, The Lord be a lamp, And a

light un-to thy path, and a light un-to thy path, and a

light, a light, and a light un-to thy path, and a

light, a . . light, and a light un-to thy path, and a

light, a light, and a light un-to thy path, and a

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path, The

light un-to thy path, and a light un-to thy path. The

Lord be a lamp un-to thy feet, \* And a

Lord be a lamp un-to thy feet, \* And a

Lord be a lamp un-to thy feet, \* And a

Lord be a lamp un-to thy feet, And a

light, a light un-to thy path, . . . a . .

light, a light un-to thy path, . . a

light, a light un-to thy path, . . a . .

light, a light un-to thy path, . . a

light un - to thy path, un -

light un - to thy path, un -

light un - to thy path, un -

light un - to thy path,

to thy path. The Lord be a lamp un -

to thy path, The Lord be a lamp un -

to thy path, The Lord be a lamp un -

to thy path, The Lord be a lamp un -

to thy feet, . . And a light, and a light . .

to thy feet, . . And a light, and a light . .

to thy feet, . . And a light, and a light . .

to thy feet, . . And a light . .

[illegible]

The image displays a musical score for the hymn "The Light of the World." It includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The music is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "Andante." The lyrics are: "The light un - to thy path, a light . . . .". The score features various musical notations including dynamics (ff, p), articulation (accents), and phrasing slurs. The piano part includes a prominent bass line and chordal accompaniment.

*dim.*  
 un - - to . . . thy path. The Lord pre -  
*dim.*  
 un - - to thy path.  
*dim.*  
 un - - to thy path,  
*dim.*  
 un - - to thy path. The Lord pre -

serve thee, . . in all . . . the  
 The Lord pre - serve thee  
 The Lord pre - serve thee  
 serve, . . . pre - serve thee in all . . . the

way thou go - est, . . A - men,  
 in the way thou go - est, A - men,  
 in the way thou go - est, A - men,  
 way, the way thou go - est, A - men,  
 way, the way thou go - est, A - men,

*dolce.*  
A - men, The Lord . . . pre - serve . . .

*pp*  
thee, A - men.  
thee, A - men.  
thee, A - men.  
thee, A - men.

*p*

## No. 9. RECIT., CONTRALTO.—“AND JESUS CONSTRAINED HIS DISCIPLES.”

VOICE. *Andante con moto.* RECIT.

And Je - sus constrained His dis - ci - ples to get in - to a

PIANO.  $\text{♩} = 112.$  *p*

*Tempo.*

ship, and go be - fore Him un - to the o - ther side. *Tempo.* *p*

RECIT.

And He went in - to a moun - tain a - part to pray, and when the

*pp* *pp*

eve - ning was come, He was there a - lone.



No. 10. PRAYER.

PIANO. *Andante.*  
♩ = 66.

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante' and the dynamics are 'ppp' and 'p'. The score includes a section marked 'A' starting at measure 24, with 'trem.' and 'pp' markings. The fifth and sixth systems are marked '8va' and '8ve' respectively, indicating octave transposition.

Musical score for piano, page 62. The score consists of seven systems of two staves each. The key signature is three sharps (F#, C#, G#). The first system has a "B" above the first staff and "cres - cen" above the second staff. The second system has "do. . . . ." above the first staff. The third system has a fermata on the first staff. The fourth system has a fermata on the first staff. The fifth system has "pp" above the second staff. The sixth system has "diminuendo." above the first staff. The seventh system has "ppp" above the second staff. The piece ends with a double bar line and the instruction "Attacca Subito." below the second staff.

## No. 11. CONTRALTO SOLO AND CHORUS.—“BUT THE SHIP WAS NOW.”

VOICE.

ACCOMP.

$\bullet = 116.$

*Allegro.*

*pp*

*cres.*

*f*

But the ship . . . was now . . . in the

*ppp* *cres.*

midst of . . . the sea, *fp*

*cres.* *f*

tos - - - sed by the

*ppp*

waves, by rea - son of a great

*crescendo.*

A

wind that blew.

*sempre fortissimo.*

*con Sves.*

The musical score is written for a voice and piano. The key signature is A major (three sharps). The tempo/mood is indicated as 'sempre fortissimo.' and 'con Sves.' (con Sves. is likely a typo for 'con Sves.' or 'con Sves.'). The score is divided into five systems. The first system includes the lyrics 'wind that blew.' and a section marked 'A'. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal part has a few notes corresponding to the lyrics. The second system continues the piano accompaniment. The third system features a more active vocal line with many notes. The fourth system continues the vocal line. The fifth system concludes the piece with a final vocal note and piano accompaniment.

B Same time. *marcato.*

SOPRANO. *marcato.* The

ALTO. *marcato.* The deep ut - -

TENOR. *marcato.* The deep ut - - ter-eth his

BASS. *marcato.* The deep ut - - ter-eth his voice, and

B *marcato.*

Con Sves .....

deep ut - - ter-eth his voice, and lift - - eth his

ter-eth his voice, his voice, and lift - - eth his

voice, . . his voice, . . and lift - eth, and lift - - eth his

lift - eth, and lift - eth his hands . . on high.

hands . . on high, The

hands . . on high, The deep ut - -

hands . . on high, The deep ut - - ter-eth his

The deep ut - - ter-eth his voice, . . and

Con' Sves .....

deep ut - ter-eth his voice, and lift - eth his hands on  
 ter - eth his voice, his voice, and lift - eth his hands on  
 voice, . . his voice, and lift - eth, and lift - eth his hands on  
 lift - eth, and lift-eth his hands on high, The

high. The deep ut - - ter - eth .  
 high. The deep ut - - ter-eth his voice, his  
 high. The deep ut - - ter-eth his voice, his voice, the  
 deep ut - - ter-eth his voice, the deep, . . the deep ut - ter -

his voice, . . the deep, . . the deep ut - ter-eth his voice, and  
 voice, the deep, the deep ut - ter - eth his voice, and  
 deep, the deep ut - ter - eth his voice, ut - ter-eth his voice,  
 eth his voice, the deep . . ut - ter-eth his voice,





Deep call-eth un - to

*cres.* *f*  $\text{♩} = 88$

This system features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Deep call-eth un - to". The piano accompaniment includes a treble and bass staff. The bass staff has a tempo marking of  $\text{♩} = 88$  and a dynamic marking of *f*. A crescendo marking *cres.* is present in the piano part.

deep, at the noise, the noise of the storm, Deep call -

Deep call - eth un - - to

This system continues the vocal and piano parts. The vocal line has the lyrics "deep, at the noise, the noise of the storm, Deep call -". The piano accompaniment continues with a steady rhythmic pattern.

- eth un - to deep, at the noise of the

deep at the noise, the noise of the storm, at the noise of the

This system continues the vocal and piano parts. The vocal line has the lyrics "- eth un - to deep, at the noise of the". The piano accompaniment continues with a steady rhythmic pattern.

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition

storm,

deep call - eth un - - to deep at the noise, the noise of the

deep call - eth un - to

storm, deep call - eth at the noise of the

This system continues the vocal and piano parts. The vocal line has the lyrics "storm, deep call - eth un - - to deep at the noise, the noise of the". The piano accompaniment continues with a steady rhythmic pattern.

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition

storm . . and tem - - - pest, Deep call - - -

storm . . and tem - - - pest, Deep call - - -

Deep call - eth un - - - to deep at the

- eth, Deep call - - - eth at the noise, . . the

- - - - - eth un - to deep, . . at the noise, at the noise of the

noise, the noise of the storm, at the noise, at the noise of the

noise of the storm and tem - - - pest, the noise of

tem - - - pest, the noise of the storm and

storm, Deep call - - -

Deep call - eth un - - - to deep at the noise, the

storm . . . and tem - pest,  
tem - pest, of storm, of storm and  
- - - eth at the noise of the storm and tem - pest, of the storm, the storm and  
noise of the storm, of the storm . . . and tem - pest,

deep call - eth un - - to deep, at the noise, the noise of the  
tempest, the noise of storm, of storm and tem - pest, deep call-eth,  
tempest, the noise of storm, the noise of the tem - - pest,  
deep call - eth un - to deep, . . . at the noise, the noise . . . of the

storm,  
deep call - eth un - - to deep at the noise, the noise of the  
deep call - - - eth un - to  
storm, deep call - eth at the noise of the

deep call - eth un - to deep, at the noise of the storm,  
storm and tem - pest, at the noise of the  
deep, at the noise of tem - pest,  
storm, call - eth un - to ..

deep call - eth un - to deep ..  
storm, the noise of the storm, the  
deep call - eth un - to deep, at the noise, the  
deep, deep call - eth un - to .. deep, the

*Marcato assai.*

at the noise of the storm and tem - pest,  
noise of the storm, deep call - eth un - to ..  
noise of the storm and tem - pest, deep  
noise of the storm, deep call - eth ..

*cres.* *f*  
 deep call - eth un - to deep, at . . the noise, the  
*cres.* *f*  
 deep, at the noise, the noise of storm, the  
*cres.* *f*  
 call - eth un - to deep, at the noise, the  
*cres.* *f*  
 un - - to . . deep, at the noise of storm, the

*F* *ff*  
 noise of the storm, The deep, the deep  
*ff*  
 noise of the storm, The deep, the deep  
*ff*  
 noise of the storm, The deep, the deep  
*ff*  
 noise of the storm, The deep, the deep

*F*  
 ut - ter-eth his voice, The deep, the deep  
 ut - ter-eth his voice, The deep, the deep  
 ut - ter-eth his voice, The deep, the deep  
 ut - ter-eth his voice, The deep, the deep

ut - ter - eth his voice, and lift - eth his hands on

and lift - - eth his hands, his hands on

ut - ter - eth his voice, and lift - eth his hands, his hands on

ut - ter - eth his voice, and lift - eth his hands on

high, and lift - eth his hands on high, The deep

high, and lift - eth his hands, his hands on high, The

high, and lift - eth his hands on high, The

high, and lift - eth his hands . . . on high,

ut - ter - eth his voice, and lift - eth his hands, and lift - eth his

deep ut - ter - eth his voice, and lift -

deep, the deep ut - - ter-eth his voice, and lift - eth his

The deep ut - - ter-eth his voice, and

hands, his hands on high. Deep call - eth un - to

eth his hands on high. Deep call - eth un - to

hands, his hands on high. Deep call - eth un - to

lift - eth his hands on high. Deep call - eth un - to

*p*

deep, at the noise, . . . at the noise of the

deep, at the noise, . . . at the noise of the

deep, at the noise, . . . at the noise of the

deep, at the noise, . . . at the noise of the

*cres - cen - do.*

*cres - cendo assai.*

storm. . . . The

storm. . . .

storm. . . .

storm. . . .

storm. . . .

*Stringendo.*

*ff con fuoco.*

## No. 12. SOLO AND CHORUS.—“THE LORD HATH HIS WAY IN THE WHIRLWIND.”

*Allegro assai.*

VOICE. *con fuoco.*  
Lord hath His way in the whirl - wind, in the

PIANO. *fp*  
♩ = 132.

whirl - wind and . . the . . storm, the

Lord, the Lord hath His way in the

whirl - wind and the storm, the

Lord hath His way in the whirl - wind, in the

*cres. cen. do. sempre.*

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro assai' and the performance style for the voice is 'con fuoco'. The piano part begins with a forte-piano (fp) dynamic and a tempo marking of quarter note = 132. The score consists of five systems of staves. The first system shows the voice entering with the lyrics 'Lord hath His way in the whirl - wind, in the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with 'whirl - wind and . . the . . storm, the'. The third system has the voice singing 'Lord, the Lord hath His way in the'. The fourth system continues with 'whirl - wind and the storm, the'. The fifth system concludes the phrase with 'Lord hath His way in the whirl - wind, in the' and includes dynamic markings 'cres.', 'cen.', 'do.', and 'sempre.' for the piano part.



whirl

wind . . and . . . the

storm. The Lord hath His

way in the whirl wind, The Lord hath His

*cres* *cen* *do.*

Lord hath His way in the

way, The Lord hath His way, His way in the

*f* *ff*

**H**

storm.

The Lord hath His way in the whirl - - - wind, in the

The Lord hath His way in the whirl - - - wind, in the

The Lord hath His way in the whirl - - - wind, in the

The Lord hath His way in the whirl - - - wind, in the

**H**

*f*

**Solo.**

*p*

He mak - eth a

whirl - - - wind and in the storm.

whirl - - - wind and in the storm.

whirl - - - wind and in the storm.

whirl - - - wind and in the storm.

*p*

way, a way in the sea, He mak - eth a

*pp*

way in the sea, and a path in the migh - ty

wa - ters, and a path in the migh - - ty wa - ters,

*Con fuoco.*  
and a path . . .

in . . the . . migh - ty . . wa - - -

*cres - cen - do.* *f*

a . . path . . . . . and a path in the

*p* *f*

migh - ty . . . wa - - - ters, a path in the migh - ty, the

migh - ty wa - - - ters. *f* He ma - keth a way in the sea, in the  
*f* He ma - keth a way in the sea, in the  
*f* He ma - keth a way in the sea, in the  
*f* He ma - keth a way in the sea, in the

*p* What - so -  
 sea, and a path in the migh - ty wa - - - ters.  
 sea, and a path in the migh - ty wa - - - ters.  
 sea, and a path in the migh - ty wa - - - ters.  
 sea, and a path in the migh - ty wa - - - ters.

ev - er pleas - - eth Him, that do - eth He, that

do - eth He, in the seas and all deep pla - ces, that do - eth

He in the seas and all deep pla - ces, The

The Lord hath His

The Lord hath His

The Lord hath His

The Lord hath His

The Lord hath His

*pp* *cres.* *assai.*

Lord hath His way in the whirl-wind, in the whirl - wind and the

way, The Lord hath His way . . . in the

way, The Lord hath His way . . . in the

way, The Lord hath His way . . . in the

way, The Lord hath His way . . . in the

storm, The Lord, the Lord hath His way,

storm, in . . the whirl - wind and the storm, in . .

storm, in . . the whirl - wind and the storm, in . .

storm, in . . the whirl - wind and the storm, in . .

storm, in . . the whirl - . . wind, in . .

*pp* *cres.*

*f* *p*

in the whirl - wind and the storm, in the

. . . the whirl - wind, in the whirl - wind and the

. . . the whirl - wind, in the whirl - wind and the

. . . the whirl - wind, in the whirl - wind and the

. . . the whirl - wind, the whirl - wind and the

*p* *cres.*

whirl

storm,

storm,

storm,

storm,

*p* *cres.* *f*

wind, The Lord  
 The Lord hath His way, The  
 The Lord hath His way, The  
 The Lord hath His way, The  
 The Lord hath His way, The  
 The Lord hath His way, The

Dynamics: *p*, *cres*  
 The piece is in G major (three sharps) and 4/4 time. The first system consists of six staves. The top staff is a vocal line with lyrics. The next four staves are for a choir or instrumental ensemble, each with its own lyrics. The bottom staff is a piano accompaniment. The music features a melodic line in the upper voices and a more rhythmic, harmonic accompaniment in the lower voices and piano.

hath His way, in the whirl-wind and the storm, He  
 Lord hath His way in the whirl - wind, the whirl-wind and the storm, He  
 Lord hath His way in the whirl - wind, the whirl-wind and the storm, He  
 Lord hath His way in the whirl - wind, the whirl - wind and the storm, He  
 Lord hath His way in the whirl - wind, the whirl-wind and the storm, He

Dynamics: *f*, *cen*, *do.*, *ff*  
 The second system continues the musical piece. It features similar vocal and instrumental parts. The lyrics are repeated with slight variations. The piano accompaniment provides a steady harmonic foundation. The music builds in intensity, as indicated by the *f* (forte) and *ff* (fortissimo) markings.



*rallentando.* *assai.* way . . . in the *Tempo 1mo.*

mak-eth a way, He mak-eth a way in the sea.

*rallentando.* *assai.*

mak - - eth a way, a way in the sea.

*rallentando.* *assai.*

mak - - eth a way, a way in the sea.

*rallentando.* *assai.*

mak - - eth a way, a . . . way in the sea.

*rallentando.* *assai.*

mak - - eth a way, a way in the sea.

*rallentando.* *assai.* *Tempo 1mo.*

mak-eth a way, He mak-eth a way in the sea.

mak - - eth a way, a way in the sea.

mak - - eth a way, a way in the sea.

mak - - eth a way, a . . . way in the sea.

mak - - eth a way, a way in the sea.

## No. 13. RECIT., CONTRALTO.—“AND IN THE FOURTH WATCH.”

Allegro non troppo.

VOICE.

PIANO.  $\text{♩} = 83.$

*p* *cres.*

*f* *dim.*

*trem.* *fp*

And in the fourth watch of the

night, Je - sus went un - to them, walk - ing on the

sea, And when the dis - ci - ples saw Him they were troubled, say - ing:—

*p* *attacca CHORUS.*

## No. 14.

## CHORUS. (FOR MALE VOICES.)—"IT IS A SPIRIT!"

*Allegro non troppo.*

TENOR (soprano, lower.) *pp* It is a spi-rit! it is a

BASS. *pp* It is a spi-rit!

PIANO. *pp*  $\text{♩} = 88.$

spi-rit! it is a spi-rit! it is a spi-rit! it is a

*cres.* Make haste, O God, make haste, . . . O

*cres.* spi-rit! Make haste, O God, make haste, . . . O

*cres.* God, . . . O God, to our help! . . . make haste, . . . O

God, . . . O God, to our help! . . . make haste, . . . O

dim. *cres.*  
 God, . . O God, to our help! Make haste, O  
 dim. *cres.*  
 God, . . O God, to our help! Make haste, O  
 dim. *cres.*

No. 15. RECIT., CONTRALTO.—“BUT STRAIGHTWAY JESUS SPAKE UNTO THEM.”

Andante.  
 CONTRALTO. But straightway Je-sus spake un-to them, say-ing:—Be of good  
 PIANO. *pp*  
 ♩ = 69.  
 cheer, it is I; be not a-fraid.  
*f*  
 Attacca Chorus.

## No. 16. CHORUS.—“WHO WOULD NOT FEAR THEE?”

*Andantino.*

CONTRALTO. *p* Who would not fear Thee, O

TENOR (8ve. lower). *p* Who would not fear Thee, O

BASS. *p* Who would not fear Thee, O

PIANO. *p* - 105. *Andantino.*

*cres.*

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

*cres.*

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

*cres.*

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

great, mar - vel - lous are Thy works.

great, great are Thy works.

great, great are Thy works.

## No. 17. RECIT., CONTRALTO AND BARYTONE.—“AND PETER SAID.”

*Allegro non troppo.*

CONTRALTO.

PIANO.  
♩ = 104.

*p*

*cres.*

CONTRALTO. *tempo. Più poco mosso.*

And Pe - ter said,

*trem.* *pp* ♩ = 132.

BARYTONE.

Lord, if it be Thou, bid me

come un - to Thee on the wa - ter,

bid me come un - to Thee on the wa-ter.

CONTRALTO.  
And He said, Come! come!

*p* *cres.*



CONTRALTO. RECIT.

And when

*pp trem.*

Pe - ter saw the wind bois - te - rous, he was a - fraid; and be - gin - ning to sink,

BARYTONE.

cried, Lord, save me! Lord, save me!

*cres.*

CONTRALTO. *Più lento.* *tempo. Andante.*

And Je - sus stretched forth His hand and caught him, and said, O thou of lit - tle

*fz.*

faith, Where - fore didst thou doubt? Where - fore didst thou doubt?

## No. 18.

## AIR, BARYTONE - "NOW KNOW I."

*Andante con moto.*

PIANO.  
♩ = 84.

*p*

Now know I that the Lord sa-veth His a-noint-ed with the

*pp*

sa-ving strength . . of His right hand. In my dis-tress I

*cres. poco.*

*cres- cen - - do. poco.*

*a poco.*

call-ed up-on Him, in my dis-tress I call-ed up-on Him, He

*a poco.*

*p*

heard my voice, He heard my voice, And my cry came e-ven in-

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*cres.* *f* *rall.*

- - to His ears, my cry came e - ven in - to His ears, . . . .

*cres.* *f* *rall.*

*a tempo.* *p*

. . . . Now know I that the Lord sav - eth His a - noint - ed with the

*a tempo.* *pp*

sav - - ing strength of His right hand, with the sav - ing

strength of His right hand.

*p*

*p*

Though I walk . . . . through the val - - - - ley of the

*p*

sha - - dow of death, Though I walk through the

val - - - ley of the sha - - - dow of death,

I fear no e - vil, For Thou art with

me, . . . . Thou art with me. . . . .

Now know I that the Lord

*cres.*

*cres.* *din.*

*cres.*

*f* *p* *cres.* *f* *dolce.*

*p*

sa - veth His a - noint - ed, with the sa - ving strength, the

sa - ving strength of His right hand. In my dis - tress,

*cres.*

*cres.*

in my dis - tress I call'd up - on Him, I call'd up - on Him,

He heard . . . my voice, I call - ed up -

*dim.*

*dim.*

*p*

- on Him, He heard . . . my voice.

*a piacere.*

*pp*

*colla voce.*

*rall.*

## No. 19. RECIT., CONTRALTO.—“AND WHEN THEY WERE COME INTO THE SHIP.”

*Moderato.*

VOICE.

PIANO.  
♩ = 96.

*p*

And

when they were come in - to the ship, the wind ceas - ed.

*pp*

Then they that were in the ship

*pp*

came and wor - - shipp'd Him, say - - ing:—

*Attacca Chorus.*

**Benedict's "St. Peter."**—Novello, Ewer and Co.'s Octavo Edition.

## No 21. QUARTETT.—“O COME, LET US SING UNTO THE LORD.”

*Allegretto.*

TRIBLE.

ALTO.

TENOR.  
(8ve. lower).

BASS.

PIANO.  
= 112.

*p*

*mf*

O come, let us

O come, let us

O let us

sing un - to the Lord, Who still - eth the noise of the seas, and the

sing un - to the Lord, Who still - - eth the seas, and the

sing un - to the Lord, Who still - - - eth the seas, and the

sing un - to the Lord, Who still - - - eth the seas, and the

*pp*



noise of their waves, . . the noise of their waves;  
 noise of their waves, . . the noise of their waves; O  
 noise of their waves, . . the noise of their waves; O  
 noise of their waves, . . the noise of their waves;

come, let us sing un - to the  
 come, . . let us sing un - to the  
 come, . . let us sing un - to the  
 come, let us sing un - to the

*rall. assai.*  
 Lord, Who mak-eth the storm . . a calm, so that the waves there -  
*rall. assai.*  
 Lord, Who mak-eth the storm . . a calm, so that the waves there  
*rall. assai.*  
 Lord, Who mak-eth the storm . . a calm, so that the waves there -  
 Lord,  
*rall. assai.*  
*f* *pp*

of are still, the waves are still, *f tempo.* O come, O

of are still, the waves are still, *f tempo.* Come, let

of are still, the waves are still, *f tempo.* O come,

the waves are still, *f tempo.* Come, let

come, let us sing un - to the Lord, let us sing un -

us sing . . un - to the Lord, let us sing un -

come, let us sing un - to the Lord, let us sing un -

us sing . . un - to the Lord, let us sing un -

to the Lord, who mak - eth the storm, the storm a calm, so

to the Lord, who mak - eth the storm, the storm a calm, so

to the Lord, who mak - eth the storm . . . a calm, so

to the Lord, who mak - eth the storm . . . a calm, so

*p*



the waves, . . . the waves . . . are still, the waves

waves, . . . the waves . . . are still, the waves

the waves . . . are still, the waves

the waves . . . are still, . . . the waves

dolce.

are still, the waves . . . are still, the waves

are still, . . . the waves are still, the waves

are still, . . . the waves are still, the waves

are still, . . . the waves are still, the waves

are still, . . . the waves are still, the waves

dim.

waves are still, the waves are still.

waves are still, the waves are still.

waves are still, the waves are still.

waves are still, the waves are still.

the waves are still.

e poco a poco rall. ppp

## No 22.

## CHORUS.—“PRAISE YE THE LORD.”

*Maestoso.* ♩ = 92.

**A TREBLE.**  
Praise ye the Lord, the Lord from the hea - vens, \*

**ALTO.**  
Praise ye the Lord, the Lord from the hea - vens, \*

**TENOR (sve. lower).**  
Praise ye the Lord, the Lord from the hea - vens, \*

**BASS.**  
Praise ye the Lord, the Lord from the hea - vens, \*

**A**  
Praise ye the Lord, Praise ye the Lord, the  
Praise ye the Lord, Praise ye the Lord, the  
Praise ye the Lord, Praise ye the Lord, the  
Praise ye the Lord, Praise ye the Lord, the

Lord from the hea - vens, \* praise Him in the heights, . . .

Lord from the hea - vens, \* praise Him in the heights, praise,

Lord from the hea - vens, praise Him in the heights, praise,

Lord from the hea - vens, praise Him in the heights, praise,

praise ye the Lord, \* praise Him in the heights, \* the Lord from the

praise ye the Lord, \* praise Him in the heights, \* the Lord from the

praise ye the Lord, praise Him in the heights, the Lord from the

praise ye the Lord, praise Him in the heights, the Lord from the

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

*marcato assai.*

**B**

*p*  
Praise the Lord from the earth, ye dra - gons and all deeps;  
Praise the Lord from the

*p*  
Praise the Lord from the earth,  
earth, ye dra - gons and all deeps,  
Praise the Lord from the

*p*  
Praise the Lord from the earth, ye dra - gons and all deeps,  
Praise the Lord from the earth, ye dra - gons and all deeps,  
Praise the Lord from the earth, ye dra - gons and all deeps,

*cres.*  
praise the Lord, praise the Lord, praise ye the  
praise the Lord, praise ye the Lord, praise ye the  
earth, ye dra - gons, praise ye the Lord, praise ye the  
praise the Lord, praise ye the Lord, praise ye the

*f*  
praise the Lord, praise ye the Lord, praise ye the

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

This musical score is for a hymn titled "Praise ye the Lord". It is arranged for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into three measures. The first two measures contain the lyrics "praise ye the Lord," and the third measure contains "praise ye the". The piano accompaniment features a steady bass line and chords that support the vocal melody. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like *f* (forte) and *ff* (fortissimo).

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,



praise ye the Lord, praise the Lord from the earth and all deeps,

praise ye the Lord, praise the Lord from the earth and all deeps,

praise ye the Lord, praise the Lord from the earth and all deeps,

praise ye the Lord, praise the Lord from the earth and all deeps,

*Piu lento.*  
*dim.* *p* *rall.* *D Allegro.*

praise the Lord from the earth and all deeps.

*dim.* *p* *rall.*

praise the Lord from the earth and all deeps.

*dim.* *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail,

*dim.* *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail, snow and

*dim.* *p* *rall.* *D Allegro.*

*Piu lento.* *p* *rall.* *f* = 152.

snow and va-pours, storm-y wind . . . ful-fill-ing His

vapours, snow and vapours, stormy wind . . ful-fill-ing, ful-fill-ing His

Fire . . and hail, snow and vapours, snow and vapours, stormy wind . . ful -

word, Fire, hail, snow and va - pours, ful -

word, Fire . . and hail, snow and va - pours, storm - y wind . .

fill - ing, ful - fill - ing His word, Fire . . and hail, snow and va-pours,

Fire . . and hail, snow and vapours, snow and

fill - ing, ful - fill - ing His word, Fire, hail, . . and

. . . . ful - fill - ing His word, hail, snow, and va

storm - y wind, . . . storm - y wind . . . ful -

vapours, stormy wind . . ful - fill - ing, ful - fill - ing His word, Fire . .

snow, Fire . . and

- pours, ful - fill - ing His word, . . .

fill - - - ing His word, . . . ful - fill - ing, ful -  
 . . . and hail, snow and va - pours, storm - y wind, . . . ful -  
 hail, snow and vapours, snow and vapours, stormy wind . . . ful - fill - ing, ful -

ful - fill - ing His word, Hail . . and fire, storm-y wind, . . .  
 . . fill - ing His word, fire, hail and snow, storm - y . .  
 . . fill - ing His word, fire . . . and hail, snow and vapours, storm - y . .  
 Fire . . . and hail, snow and vapours, snow and vapours, stormy

\* ful - fill - ing His word, . . .  
 \* wind ful - fill - ing His word, . . snow and va - . .  
 \* wind . . . ful - fill - - ing His word, . . storm -  
 \* wind . . . ful - fill - ing, ful - fill - ing His word, storm-y wind . . ful -

storm - y, storm - y wind . . ful - fill - ing His

storm - y wind, . . storm - y wind, . .

ful - fill - ing His

ful - fill - ing His

word, hail, snow and vapours, storm - y

fire . . . and hail, fire . . . and hail, . . fire and hail,

word, Fire . . and hail, snow . . . and vapours,

word, hail, snow and vapours,

wind, storm - y wind, stormy wind ful - fill - ing, ful -

storm - y wind, storm

storm - y wind, storm - y wind,

storm - y wind, storm - y

- - fill - ing His word, . . . ful - fill - ing, ful - fill - ing His word, . . .  
 - - y wind ful - - fill - ing, ful - -  
 storm - y wind ful - fill - ing His word, ful - fill - ing His  
 wind ful - - fill - ing His . . . . word.  
 Fire . . . and hail,  
 - - fill - ing His word, Fire . . . and hail . . .  
 word, Fire and hail . . . . ful - fill - ing His word,  
 Fire . . . and hail . . . ful - fill - ing His word, ful -  
 storm  
 storm-y wind . . . ful -  
 ful - fill - ing His word, storm - y .  
 - - fill - ing His word, ful - fill - ing His word . . . .

y wind ful fill  
 fill ing, ful fill ing His  
 wind ful fill

ing, ful fill ing His word. Fire and  
 word, ful fill ing His word. Snow and va - - pours,  
 ing, ful fill ing His word. Snow and va -  
 . . . . ful fill ing His word. Snow . . . . and va

hail, . . . . and snow and va - pours, ful -  
 Fire . . . . and hail, . . . . snow and va - pours, ful -  
 - pours, Fire and hail, . . . . and va - pours, Hail, snow and  
 - - pours, Fire and hail, . . . . and storm - - y wind - - ful -

fill - ing, ful - fill - ing His word. Fire . . . and

fill - ing His word, ful - fill - ing His word.

va - pours, ful - fill - ing His word, . . . His word. Fire . . .

fill - ing, ful - fill - ing His word, . . . His word.

hail, Fire . . . and hail, . . . and hail, . . . and hail, . . . Fire and hail, hail, Fire . . . and hail, Fire and hail, hail,

storm - y wind . . . ful - fill - ing His word, Snow and

storm - y wind . . . ful - fill - ing His word, Snow and

storm - y wind . . . ful - fill - ing His word, Snow and

hail and wind, Snow and

va - - - pours, storm - y wind, Hail, snow and va - pours, *dim.*  
 va - - - pours, storm - y wind, Hail, snow and va - pours, *dim.*  
 va - - - pours, storm - y wind, . . . Hail, snow and va - pours, *dim.*  
 va-pours, storm-y, storm - y wind, Hail, snow and va - pours, *dim.*  
 storm - y wind, storm - y wind ful - fill - ing His *ff* *L*  
 storm - y wind, storm - y wind ful - fill - ing His *ff*  
 storm - y wind, storm - y wind ful - fill - ing His *ff*  
 storm - y wind, storm - y wind ful - fill - ing His *ff*  
*rall. assai.* word, . . . ful - fill - ing His word. Let them *Tempo. ♩ = 88.*  
 word, . . . ful - fill - ing His word. Let them  
 word, . . . ful - fill - ing His word. Let them  
 word, . . . ful - fill - ing His word. Let them *rall. Tempo.*



praise the name of the Lord, let them praise the name of the

praise the name of the Lord, let them praise the name of the

praise the name of the Lord, let them praise the name of the

praise the name of the Lord, let them praise the name of the

M

[illegible][illegible]

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

Lord,

Lord,

Lord, For His glo - ry, His glo

Lord, For His glo - ry, His glo

- - ry is a - bove the earth and hea - - - ven, Praise  
 - - ry is a - bove the earth and hea - - - ven, Praise

ye the Lord from the hea - - - vens, praise the Lord, . .  
 ye the Lord from the hea - - - vens, praise the Lord, . .

For His glo - - - ry, His  
 For His glo - - - ry, His  
 praise the Lord, For His glo - - - ry, His  
 praise the Lord, For His glo - - - ry, His

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

Lord, . . . praise the Lord, For His glo - - -

Lord, . . . praise . . . the Lord, For His glo - - -

Lord, . . . praise the Lord, For His glo - - -

Lord, . . . praise the Lord, For His glo - - -

ry, His glo - - - ry, for His glo - - - ry, His

ry, His glo - - - ry, for His glo - - - ry, His

ry, His glo - - - ry, for His glo - - - ry, His

ry, His glo - - - ry, for His glo - - - ry, His

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

ven, Praise the Lord, praise the Lord, praise the Lord.

## Part Second.

No 23

RECIT., CONTRALTO.—“THEN SAITH JESUS.”

*Andante.*

VOICE.

PIANO. *mf*  
♩ = 98.

Then saith Je - sus un - to His dis -

- ci - ples;— All ye shall be of - fend - ed be-cause of

Me this night; Ye shall be scat-ter'd, Ye shall be scat-ter'd,

*tempo moderato.*

and shall leave Me a - lone. But Pe - ter said un - to Him:—

## No. 24. AIR, BARYTONE (ST. PETER).—"THOUGH ALL MEN."

**VOICER.** *Allegro risoluto.*

**PIANO.** *marcato.*  $\text{♩} = 152.$

*f* *tr* *p*

*cres.* *ff*

*f* Though all men shall be of -

8

*p* *cres.* *pp*

- fend - ed, Though all men shall be of - fend - ed, yet will not

I, yet will not I; Though all men shall be of - fend - ed,

*f* *p* *f* *p*



yet will not I, yet will not

yet will not I, yet will not I,

Though I should die with Thee,

Though I should die with Thee, yet will I

not de - ny . . . Thee, will I not de - ny . . .

Lord, I am rea - dy to go . . . with

Thee. Lord, I am rea - dy to go . . . with Thee, . . . with

Thee, . . both in - - to pri - son, and to

death, to go with Thee both in - to pri - son and to death,

and to death, Lord, I am rea - dy,

Lord, I am rea - dy, I am

rea - dy to go with Thee, both in - - to pri - son and to

*tempo.*

death. *f* Though I should die,

though I should die with Thee, *p* Yet will I

not de - ny Thee, yet will I not de - ny Thee. *cres.*

Lord, I am rea - - dy to go *cres*

*cres* - - - - - do.

with *f*

with Thee, . . . . to go . . with Thee . . *f*

*più mosso.*

in - to pri - son, and to death, Though I should

die with Thee, though I should die with Thee,

Yet will I not, . . . yet will I not . . .

*Allegro assai. ♩ = 132.*

de - ny . . . Thee.

*8va.*

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into five systems. The first system has a vocal line and a piano accompaniment. The piano part has a dynamic marking of 'p' and a 'cres.' marking. The second system continues the vocal and piano parts. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The piano part in the fifth system has a dynamic marking of 'ff' and a '8va.' marking.

No. 25.

RECIT., CONTRALTO.—“AND THEY THAT HAD LAID.”  
 CHORUS.—“AND THEY ALL FORSOOK HIM.”

VOICE. *And they that had laid hold on Je - sus, led Him a - way to the high priest.*

PIANO.

*Moderato molto.* 1st and 2nd TENOR. *p* And they all for -

1st and 2nd BASS. *p* And they all for-sook Him.

*Moderato molto.* *p* *cres - cen - - do.*

- sook Him, And they all for-sook Him, all for-sook Him and fled.

all for-sook Him, all for-sook Him and fled.

*f* *p* They all for - sook Him, for - sook Him and fled. . . .

*f* *p* They all for - sook Him, for - sook Him and fled.

*cres.* *dim.* CONTRALTO SOLO.

All, all for-sook Him, all for-sook Him and fled. . . O

*cres.* *dim.*

All, all for-sook Him, all for-sook Him and fled. . .

No. 26.

SOLO, CONTRALTO.—“O THOU AFFLICTED.”

*Andante con moto.*

VOICE.

Thou af-flict-ed, and toss-ed with tem-pest, O Thou af-

PIANO.

*p*

♩ = 88.

*cres.*

- - flict-ed and toss-ed with tem-pest, and toss-ed with tem-pest, af-flict-ed and

*cres.*

not com-fort-ed; Be-hold, be-hold in right-eous-

*dim.* *p*

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

\* *Poco rit.* \* *Tempo.*

- ness shalt Thou, shalt Thou be es - tab - lish - ed; O Thou af -

*Tempo.*

*Poco rit.*

- flict-ed, and toss - ed with tem - pest, O Thou af - flict-ed, and toss - ed with

tempest, af - flict-ed and not . . . com - fort - ed. Thou shalt be

far from op - pres - sion, for Thou shalt not fear,

*pp*

*cres.* *f*

Thou shalt be far from op - pres - sion, for Thou shalt not fear,

*cres.*

and from ter-ror, for it shall not come

*dim.* *p*

near Thee. No weapon a-against Thee shall prosper, and e-ve-ry tongue . . in

*cres.* \* *f dim.* *p*

judg - ment Thou shalt con - demn. . O

*cres.* *f p*

Thou af - flic - ted, and toss - ed with tem-pest, O Thou af -

- flict - ed, and toss - ed with tem-pest, and toss - ed with tem-pest, af -



flict - ed and not com - fort - ed. Be -

hold in right - eous - ness shalt Thou be es - tab -

lish - ed, Thou shalt be far from op -

pres - sion, for Thou . . shalt not fear,

Thou shalt not fear.

*cres.*

*Rall molto.*

*pp*

No. 27 CHORAL RECIT.—“BUT PETER FOLLOWED HIM.”

*Andantino.*

TENOR. *p* But

BASS. *p* But

PIANO. *p* - 108. *Andantino.* *p*

*cres.*

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

*cres.*

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

pa - lace, and went in to see the end. . .

pa - lace, and went in to see the end. . .

*p*

*Allegro.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 100.

*f*

*Allegro.*

We have a

We have a law, and

law, and by our law He ought to die,

We have a

by our law He ought to die, He ought to die, and by our law He

law, and by our law He ought to die, He ought . . . .

We have a law, and

ought to die. We have a law, a

We have a law, and by our law He

to die, We have a

by our law He ought to die, He ought to die,

law, and by our law He ought to die, \*

ought to die, and by our law He ought to die, He ought to die, ... \*

law, by our law He ought to die, ... He ought to die.

and by our law He ought to die. We have a

*cres* We have a law, *cen* and by our law, *do.* \* *ff* by our law He ought to

*cres* We have a law, *cen* and by our law He ought to

*cres* We have a law, *cen* and by our law He ought to

*cres* We have a law, *cen* and by our law He ought to

law, and by our law, by our law He ought to die, He ought to

die, and He ought to die,  
die, and He ought to die,  
die, and He ought to die,  
die, we have a law. and by our law He ought . . to

We have a law, and by our law He ought . . to die, and by . .  
He ought to die,  
We have a law, and by our law He ought to  
die, and

. . . our law . . . He ought . . to die, and by our  
we have a law, and  
die, He ought to die,  
by our law He ought, He

law He ought to die, be - cause He made Him - self . . the

by our law He ought to die, be - cause He made Him - self the

He ought to die, be - cause He made . . Him - self . . the

ought to die, be - cause He made Him - self . . the Son of

Son of God, He made Him - self . . the Son . . of God, . . He made Him -

Son of God, be - cause He made Him - self, He made Him -

Son of God, Him - self the Son . . of God, . . He made Him -

God, He made Him - self the Son of God, He made Him -

- self the Son of God, He made Him - self the Son of God.

- self the Son of God, He made Him - self the Son of God.

- self the Son of God, He made Him - self the Son of God.

- self the Son of God, He made Him - self the Son of God.

- self the Son of God, He made Him - self the Son of God.

## No. 29.

## RECIT. AND CHORUS—"THOU ALSO."

TREBLE.

ALTO.

TENOR  
(Sve. lower).

BASS.

PIANO.  
♩ = 100.

*Allegro.*

SOLO (A SERVANT.)

Thou al-so wast with Je-sus of

CHORUS. *Allegro.*

Na - za-reth. This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

this man, this man was al - so with Him, this  
 this man, this man was al - so with Him, this  
 this man, this man was al - so with Him, this  
 this man, this man was al - so with Him, this

man was al - so with Him. *Moderato.*  
 man was al - so with Him.  
 man was al - so with Him. *SOLO (PETER). RECIT.*  
 man was al - so with Him. *Moderato.* I know not, I

know not what thou say - - est. *Con espres.*



## No. 30 RECIT. (CONTRALTO) AND CHORUS.—“ART THOU NOT ALSO?”

VOICE.

PIANO.

*Allegro.*

$\text{♩} = 100.$

RECIT. (2ND SERVANT.)

Art thou not al - so one of His dis - ci - ples?

*Allegro.*

*D*

$\text{♩} = 120.$

*mfr*

This, this is one of

This, this is one of them, this is one of them, this is

*f*

This, this is

This, this is one of them, this is one of them,

them, this is one of them, this is one of them, this is

one of them, this is one of them, this, this is

one of them, This is one of them, This is one of them,  
 this is one of them, This is one of them, This is one of them,  
 one, this is one of them, This is one of them, This is one of them,  
 one of them, This is one of them, This is one of them,

This is one of them, This is one of them.  
 This is one of them, This is one of them.  
 This is one of them, This is one of them.  
 This is one of them, This is one of them.

RECIT. ST. PETER.  
 As thy soul liveth, I am not, I am not.

No. 31. RECIT.—“DID NOT I SEE THEE IN THE GARDEN WITH HIM?”  
CHORUS.—“SURELY THOU ART ALSO ONE OF THEM.”

TREBLE.

ALTO.

TENOR  
(8ve lower).

BASS.

PIANO.

SOLO (3RD SERVANT.)

Did not I see thee in the gar-den with Him?

*pp*

*Allegro strepitoso.*  
*Tempo.* CHORUS.

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

*Allegro strepitoso.*  
*E ♩ = 132.*

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them, thou art

Sure-ly thou art al-so one of them, thou art

thou art one of them, thou art one of them, thou, thou, thou art  
 thou art one of them, thou art one of them, thou, thou, thou art  
 one of them, thou art one of them, thou, thou, thou art  
 one of them, thou art one of them, thou, thou, thou art

al - so one of them.  
 al - so one of them.  
 al - so one of them.  
 al - so one of them.  
 RECIT. ST. PETER.  
*Lento.*  
 As the Lord God of Is - ra - el liv - eth, I know not this

man of whom ye speak.

## No. 32. CHORUS OF SERVANTS.—“THEY ARE ALL REVOLTERS.”

*Allegro con Spirito.*

TREBLE. They are all re - volt - - ers,

ALTO. They are all re - volt - - ers,

TENOR. (8ve lower.) They are all re - volt -

BASS. They are all re - volt - ers,

PIANO. *Allegro con Spirito.*  
*f*  $\text{♩} = 104.$

walk - ing with slan - ders, They are all . . re -

walk - ing, walk - ing with slan - ders, They are all . re -

- ers, walk - ing with slan - ders, They are all re -

walk - ing with slan - ders, with slan - ders, They are all re -

- volt - ers, They are all . . re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

Benedict's "St Peter."—Novello, Ewer and Co.'s Octavo Edition.



they are cor - rupt - ers, Men call them re - probate, men call them

they are cor - rupt - ers, Men call them re - probate, men call them

they are cor - rupt - ers, Men call them re - probate, men call them

re - probate, be - cause the Lord hath re - ject - ed them.

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

re - probate, be - cause the Lord hath re - ject - ed them,

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

they are re - volt - ers, men call them

volt - ers, men call them re - pro - bate . .

they are re - volt - ers, men call them

volt - ers. men call them re - pro - bate . . .

Benedict's "St. Peter."—Novello Ewer and Co.'s Octavo Edition.

re - probate, because the Lord, the Lord hath re - ject - ed

be-cause the Lord, . . . . be-cause the Lord hath re - ject - ed

re - probate, be-cause the Lord, the Lord hath re - ject - ed

be-cause the Lord, . . . . be-cause the Lord hath re - ject - ed

them, re - ject - ed them. . . . They are all re -

them, re - ject - ed them. . . . They are all re -

them, re ject - ed them. . . .

them, re - ject - ed them. . . .

re - volt - ers, Men shall call them re - pro-bate,

re - volt - ers, Men shall call them re - pro-bate,

They are all re - volt - ers,

They are all re - volt - ers,



the Lord hath re - ject - ed them, the Lord hath re -

the Lord hath re - ject - ed them, the Lord hath re -

Men shall call them re - probate, the Lord hath re -

Men shall call them re - probate, the

ject - ed them, they are cor - rupt - ers, they are cor -

ject - ed them, they are cor - rupt - ers, they are cor -

ject - ed them, they are cor - rupt - ers, they are cor -

Lord hath re - ject - ed them, they are cor - rupt - ers, they are cor -

Musical score for "The Prodigal Son" (No. 10). The score is in G major (one sharp) and 4/4 time. It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The lyrics are: "rupt - ers, Men call them re - pro-bate, the". The piano part consists of a right hand playing a continuous eighth-note pattern and a left hand playing a simple bass line. The score includes dynamic markings such as *cres.* (crescendo) and *rit.* (ritardando).

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

*Con Sves.*

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

*Piu mosso.*

*Sves.*

cause the Lord, the Lord . . hath re -

cause the Lord, the Lord . . hath re -

cause the Lord, the Lord . . hath re -

cause the Lord, the Lord . . hath re -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -



ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -



ders.

ders.

ders.

ders.



No. 33.

AIR, TENOR.—“THE LORD IS VERY PITIFUL.”

VOICE.

PIANO.  $\text{♩} = 66.$

*Con moto.*

*p* *cres.*

*dim.* *ppp*

*p*

The

Lord . . is ve - ry pi - ti - ful, and of

ten - der mer - cy, the Lord - . . is ve - ry

pi - ti - ful, and of ten - der mer - . .

Benedict's "St. Peter."—Novallo, Ewer and Co.'s Octavo Edition.

*cres.*

- - cy, . . . of ten - - - der mer - - cy, of

*dim.* *dolce.*

ten - - - - - der mer - cy. He is

nigh . . un-to them, He is nigh . . un-to

*cres.*

them that are of a bro - ken heart, that are of a bro - ken heart, . . . .

*cres.*

*p*

. . . and will not . . turn a - - way His face if

*p*

they re - - turn to . . Him. He is nigh to them,

*pp*

He is nigh to them that are of a bro - ken heart, of a

*cres.*

bro - - ken heart, And will not turn a - way His face if they re -

*pp*

*dim.* *ppp*

- turn, re - turn to Him, and will not turn a - way if they re -

*cres.*

*trem.*

*cres.* cen - do. poco - - a - -

- turn . . . to Him, if they re - turn, . . if they re - turn, . .

*poco.*

... re - turn ... to Him. The Lord ... is

ve - ry pi - ti - ful, and ... of ten - der

mer - - cy, He is nigh to them, to

them that are of a bro - ken heart, He's nigh to them .. that

are of bro - ken heart.

*crescendo e accelerando.*

*dim e rall. pp* *Tempo primo.*

*dim e rall. Tempo.*

*rallentando assai. smorz.*

## No. 34.

## RECIT., CONTRALTO.—"THEN LED THEY JESUS."

VOICE.

PIANO.  $\text{♩} = 63.$

*Solenne.*

*Tempo.*

Then led they Je - sus from Cai - a-phas

un - to the hall of judg-ment.

*p colla voce.*

## No. 35.

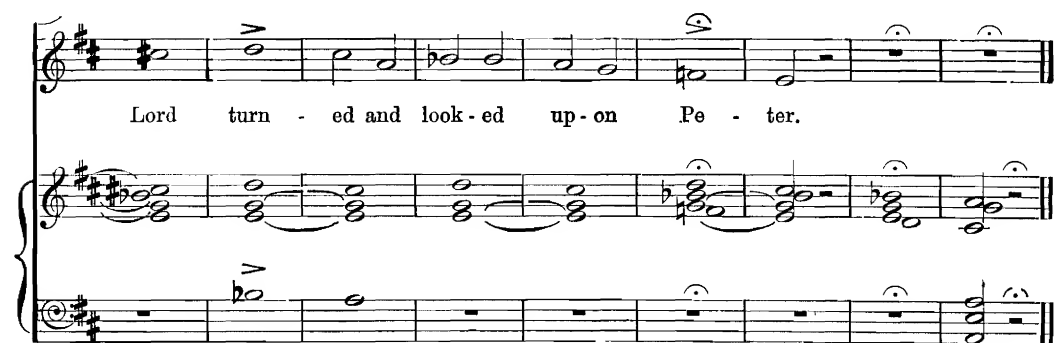
## PROCESSION MARCH, AND RECIT.—"AND THE LORD."

PIANO.  $\text{♩} = 63.$

*Solenne e marcato.*

*p Tempo. cres. f*





## No. 36. AIR, BARYTONE (ST. PETER).—"O THAT MY HEAD WERE WATERS."

*Andante con moto.*

VOICE.

PIANO.

76.

*p*

O that my head were wa-ters, that my

head were wa-ters, And mine eyes a foun-tain of

tears, that I might weep day and night, that

*cres.* I might weep . . . . *dim.* day and night.

*cres.* *colla voce.*

*p* *cres.*  
I ac - know - ledge my wick - edness, O

*pp* *cres.*

Lord, for I have

*cres.* *f*  
sin - ned, sin - ned against Thee;

*stringendo il tempo.*  
I am a - sha - med, I am a - sham - ed, and blush to

*stringendo e cres.*

*dim.* *p*  
lift up my face, do not ab - hor me,

*dim.*

- hor me, for  
 do not ab - hor me, for Thy Name's sake do not ab -  
 - hor me, for Thy Name's sake. O that mine  
 head were wa - ters, and mine eyes a foun - tain of tears,  
 that I might weep, that I might weep day and  
 night, I ac - know - ledge my

wick - ed-ness, O Lord, I have

sin - ned a - gainst Thee, do not ab - hor me, do not ab - hor me, O Lord,

*dim.* for Thy Name's sake. *p*

## No. 37.

RECIT., CONTRALTO.—“THEN PILATE.”

VOICE. *Allegro.* Then Pi - late de - liv-er'd Him to be cru - ci - fied, *Allegro.*

PIANO. *pp* *f* *ff*

*Andante.* And they took Je - sus, and led Him a - way. *84.* *p*

*Attacca Chorus.*

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

No. 38.

## CHORUS OF DISCIPLES.—“THIS IS A DAY OF WRATH.”

*Andante con moto.*

TREBLE.

ALTO.

TENOR  
(ve. lower).

BASS.

*Andante con moto.  
con espressione.*

PIANO.  
- 96.

*p*

This is a

This is a day of wrath, a

day of wrath, a day of trou-ble and dis-tress, this is a day of

day of trou-ble and dis-tress, this is a day of wrath, this is a

trou-ble and dis-tress, this is a day of wrath, a

This is a

This is a day of wrath, this is a

*cres.*

*p* *cres.*

*cres.*

*cres.*

day of wrath, a day of trouble, of trou-ble and dis-tress, a  
 day of wrath, a day of trouble, of trou-ble and dis-tress, a  
 day of wrath, a day of trouble, of trou-ble and dis-tress, a  
 day of wrath, a

day of trou-ble and dis-tress, a day of  
 day of trou-ble and dis-tress, a day of  
 day of trou-ble and dis-tress, a day of  
 day of trou-ble and dis-tress, a day of

waste-ness and de-so-la-tion,  
 waste-ness and de-so-la-tion,  
 a day of  
 a day of

a day of  
 a day of  
 dark-ness, and gloom i-ness,  
 dark-ness, and gloom i-ness,  
 clouds, of clouds and thick dark-ness,  
 clouds, of clouds and thick dark-ness,  
 a day of  
 a day of  
 clouds, of clouds and thick dark-ness, a day of  
 clouds, of clouds and thick dark-ness, a day of  
 B

*fp*

**B**



trou - ble, of trou - ble and dis-tress, a day of clouds, of

trou - ble, of trou - ble and dis-tress, a day of clouds, of

trou - ble, of trou - ble and dis-tress, a day of clouds, of

trou - ble, of trou - ble and dis-tress, a day of clouds, of

clouds and dark-ness, of clouds and dark - ness, of clouds, of

clouds and dark-ness, of clouds and dark - ness, of clouds, of

clouds and dark-ness, of clouds and thick dark-ness, of clouds, of

clouds and dark - ness, of clouds and dark - ness, of clouds, of

*rall.* *C tempo.*

clouds and thick dark - ness,

*rall.*

clouds and thick dark - ness,

*rall.*

clouds and thick dark - ness. This is a day of wrath, a day of trou - ble,

*rall.*

clouds and thick dark - ness, *C*

*rall.* *Tempo.*

This is a day of wrath, a day of trouble and distress, a  
 This is a day, a day of trouble and distress, a  
 and distress, a day of trouble and distress, a  
 a day of trouble and distress, a  
 day of trouble and distress, This is a day of trou - ble and distress, a  
 day of trouble and distress, This is a day of trou - ble and distress, a  
 day of trouble and distress, This is a day of trou - ble and distress, a  
 day of trouble and distress, This is a day of trou - ble and distress, a  
 day of clouds and of thick dark - ness, a day of wasteness,  
 day, a day of clouds and of thick dark - ness, a day of wasteness,  
 day, a day of clouds and of thick dark - ness, a day of wasteness,  
 day of clouds and of thick dark - ness, a day of wasteness and of

and de - so - la - tion, of waste - ness and de - so - la -

and de - so - la - tion, of waste - ness and de - so - la -

and de - so - la - tion, of waste - ness and de - so - la -

de - so - la - tion, of waste - ness and de - so - la -

*f* *dim.*

- tion, This is a day, this is a day of wrath, of

- tion, This is a day, this is a day of wrath, of

- tion, a day of wrath, of

- tion, a day of wrath, of

*p* *cres.* *D*

wrath, of trou - ble and dis - tress, a day of waste - ness and

wrath, of trou - ble and dis - tress, a day of waste - ness,

wrath, of trou - ble and dis - tress, a day of waste - ness,

wrath, of trou - ble and dis - tress, a day of waste - ness,

*f* *p* *cres.*

de - so - la - tion, of clouds and of dark - ness, of clouds and dark -

and de - so - la - tion, of clouds and of dark - ness, of dark -

and de - so - la - tion, of clouds and of dark - ness, of dark -

and de - so - la - tion, of clouds and of dark - ness, of dark -

ness, This is a day of trou - ble, of trou - ble

ness, This is a day of trou - ble, of trou - ble

ness, This is a day of trou - ble, of trou - ble

ness, This is a day of trou - ble, of trou - ble

and dis - - tress.

and dis - - tress.

and dis - - tress.

and dis - - tress.

*dim.*

*dim.*

*dim.*

*dim.*

*pp*

*pp*

*pp*

*pp*

*p*

No. 39.     Air, Soprano (THE VIRGIN MOTHER).—"I MOURN AS A DOVE."

VOICE. *Andante con moto.*

PIANO. *p* *dolcissimo e sotto voce.*

*♩ = 76.*

mourn as . . . a dove, I mourn as a

*poco cres.*

dove, I shall go soft - - ly all my years in the

soft - ly all my years . . . in the bit - terness of my

*p* *cres.* *f* *colla voce.*

This system contains measures 1 through 3. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of half notes in the left hand. Dynamics include piano (*p*), crescendo (*cres.*), and forte (*f*).

soul. Mine eye . . . mourn - eth by

*p*

This system contains measures 4 through 6. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with eighth-note patterns. Dynamics include piano (*p*), *con.* (continuo), and *esp.* (espressivo).

rea - son of af - flic - tion, mine eye . . .

This system contains measures 7 and 8. The vocal line starts with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features eighth-note patterns. The system concludes with a double bar line.

*rall. assai.* *Tempo.*

I will weep bit-ter-ly; I mourn as . . . a dove, I

*rall. assai.* *pp* *Tempo.*

mourn as a dove, . . . I shall go soft-ly

*cres.* *leggerissimo.*

all my years in the bit-terness of my soul,

*cres.* *crescendo.*

all . . . my years in the

*f* *deces.*

bit-ter-ness of my soul.

*pp* *dolce.*

La-bour not to com - fort me, for I will weep

bit - ter - ly, I will weep bit - ter - ly, I mourn, . .

*ppp* *sempre ppp* *dolce assai.*

. . . . . I mourn as a dove. . . . .

*ppp*

*perdendosi.*



No. 40. DEAD MARCH, WITH CHORUS OF JEWS AND DISCIPLES.—“THOU THAT DESTROYEST  
THE TEMPLE.”

*Maestoso ma non troppo.*

PIANO.  
♩ = 108.

*p* *pp* *cres.* *f* *marcato.* *cres.* *f* *dim.* *pp*

CHORUS OF JEWS.

A *Same movement*  
TENOR. *Risoluto.*

Thou that de-stroy - - est the tem - - ple, how

BASS.

Thou that de - stroy - - est, de - stroy - - est the

gra - - cious shalt Thou be, how gra - cious shalt Thou

tem - ple, how gra - cious, how gra - cious shalt Thou

be, when pangs, when pangs, . . . . . when

be, when pangs, when pangs come up -

pangs come up - on . . . . . Thee. Then shalt Thou be con -

- on thee, up - on Thee. Then shalt Thou be con -

found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou  
 found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou  
*marcato. cres. ff*

be con - found - ed for Thy wick - ed - ness, When  
 be con - found - ed for Thy wick - ed - ness, How gra - cious shalt Thou be,  
*ff mf*

pangs come up - on Thee, When pangs come up -  
 How gra - cious shalt Thou be,

- - on Thee. Thou that des - troy - est the tem - ple, how gra - cious  
 Thou that des - troy - est the tem - ple, how gra - cious  
*f cres. ff*

shalt Thou be.

shalt Thou be.

dim.

B TREBLE. (Same movement.) CHORUS OF DISCIPLES.

He is like a lamb that is brought to the slaugh - ter,

ALTO. He is like a lamb that is brought to the slaugh - ter,

TENOR (svo. lower). He is like a lamb that is brought to the slaugh - ter,

BASS. He is like a lamb that is brought to the slaugh - ter,

B He is like a lamb that is brought to the slaugh - ter,

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

run down with tears, and our eye - lids gush out with wa - ters.

run down with tears, and our eye - lids gush out with wa - ters.

run down with tears, and our eye - lids gush out with wa - ters.

run down with tears, and our eye - lids gush out with wa - ters.

*dolce.*

TREBLE. C CHORUS OF DISCIPLES.  
He is like a lamb that is

ALTO. *f*  
He is like a lamb that is

TENOR (sve. lower). *f*  
He is like a lamb that is

BASS. *f*  
He is like a lamb that is

TENOR (sve. lower). CHORUS OF JEWS.  
Thou that de-stry - est the tem - - ple, how

BASS. *Risolut.* *f*  
Thou that de - stroy - est, de-stry - est the

*f p*

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, . . . Call for the mourn - ing

gra - cious shalt Thou be, how gra-cious shalt Thou be when pangs, when

tem-ple, how gra - cious, how gra-cious shalt Thou be when

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

pangs, . . . . when pangs come up - on . . . Thee. Then shalt Thou be con -

pangs, when pangs come up - on Thee, up-on Thee. Then shalt Thou be con -

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

us, that our eyes may run down,  
 us, that our eyes may run down,  
 us, that our eyes may run down,  
 us, that our eyes may run down,  
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be,  
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be, when

run down with tears, and our eye - lids  
 run down with tears, and our eye - lids  
 run down with tears, and our eye - lids  
 run down with tears, and our eye - lids  
 when pangs come up - on Thee. Thou that de - stroy - est the  
 pangs come up - on Thee. Thou that de - stroy - est the



gush out with wail-ers, Take up a wail-ing, a wail-ing for us; take up a wail-ing, a wail-ing for us.

tem-ple, how gra-cious shalt Thou be.

wail-ing for us; take up a wail-ing, a wail-ing for us.

*Perendosi.*

No. 41.\*

RECIT., TENOR—"AND JESUS.

ATR—"DAUGHTERS OF JERUSALEM."

*Andante con moto.*  
= 104.

VOICE.  
And Je-sus turning un-to them, said :— Daughters of Je - ru - salem,  
weep not for Me, weep not for Me, . . but weep for your -  
- selves, Daughters of Je - ru - sa - lem, weep not for Me, . .  
*crescendo.*  
*poco stringendo.*  
but for your - selves, and for your chil - dren, weep for your -  
- selves, and for your chil - dren. For be - hold, the

PIANO.  
*p*  
*pp*

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante con moto' with a metronome marking of 104. The score is divided into five systems. The first system shows the voice entering with the lyrics 'And Je-sus turning un-to them, said :— Daughters of Je - ru - salem,'. The piano accompaniment begins with a soft 'p' dynamic. The second system continues the voice line with 'weep not for Me, weep not for Me, . . but weep for your -' and the piano accompaniment. The third system shows the voice line with '- selves, Daughters of Je - ru - sa - lem, weep not for Me, . .' and the piano accompaniment, which includes a 'crescendo' marking. The fourth system shows the voice line with 'but for your - selves, and for your chil - dren, weep for your -' and the piano accompaniment, which includes a 'poco stringendo' marking. The fifth system shows the voice line with '- selves, and for your chil - dren. For be - hold, the' and the piano accompaniment.

days . . are com - ing, For be-hold, the days . . are

com - ing in which they shall say to the moun - tains, Fall on us, . .

*poco a poco stringendo.*

fall on us, fall on us; and to the hills, Co - ver us,

*e crescendo.*

cov - er us. The days are com - ing,— O daugh-ters of Je - ru - salem,

*Rallentando assai. Tempo. rall. p*

Weep not for Me, weep not for Me, . . but weep for your -

*Tempo.*

- - selves, . . . Weep, weep not for Me, . . .

*cres.*

weep for your - selves, and for your chil - dren, weep not for Me,

*dolce.*

weep for your - selves and for your chil - dren, weep, weep

*cres.* *p* *pp*

for your - selves . . . and for your chil -

*cres.*

. . . dren, weep, weep, but not for Me.

*Lento.* *p*

N



Him.  
 Him.  
 SOLO, BARYTONE.  
 Him. For these things I  
 Him.  
 weep, I weep, I weep, for these things I  
 weep.  
 attacca.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'attacca'.

## No. 43. DOUBLE CHORUS.—“HE WILL SWALLOW UP DEATH.”

1st CHOIR. *Allegro maestoso.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

2nd CHOIR. *Allegro maestoso.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 112.

*Allegro maestoso.*

A

He will swallow up death in

He will swallow up death in

He will swallow up death in

He will swallow up death in

He will swallow up death in

A



vic - to - ry, and the Lord God will wipe a -  
 vic - to - ry, and the Lord God will wipe a -  
 vic - to - ry, and the Lord God will wipe a -  
 vic - to - ry, and the Lord God will wipe a -  
 He will swal-low up death in vic - to - ry, and the  
 He will swal-low up death in vic - to - ry, and the  
 He will swal-low up death in vic - to - ry, and the  
 He will swal-low up death in vic - to - ry, and the  
 - way tears from off all fa - ces, and the  
 - way tears from off all fa - ces, and the  
 - way tears from off all fa - ces, and the  
 - way tears from off all fa - ces, and the  
 Lord God will wipe a - way tears from off all fa - ces,  
 Lord God will wipe a - way tears from off all fa - ces,  
 Lord God will wipe a - way tears from off all fa - ces,  
 Lord God will wipe a - way tears from off all fa - ces,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

heads, with songs and e-ver-last-ing joy up-on their heads,  
 heads, with songs and e-ver-last-ing joy up-on their heads,  
 heads, with songs and e-ver-last-ing joy up-on their heads,  
 heads, with songs and e-ver-last-ing joy up-on their heads,  
 with songs and e-ver-last-ing joy up-on their heads,  
 with songs and e-ver-last-ing joy up-on their heads,  
 with songs and e-ver-last-ing joy up-on their heads,  
 with songs and e-ver-last-ing joy up-on their heads,

*ff*

**B**  
 They shall ob-tain joy and glad-ness,  
 They shall ob-tain joy and glad-ness,  
 They shall ob-tain joy and glad-ness,  
 They shall ob-tain joy and glad-ness,  
 They shall ob-tain joy and glad-ness, and  
 They shall ob-tain joy and glad-ness,  
 They shall ob-tain joy and glad-ness,  
 They shall ob-tain joy and glad-ness, and  
 They shall ob-tain joy and glad-ness, and  
 They shall ob-tain joy and glad-ness, and

*p*

This musical score is for Benedict's "St. Peter" and is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in the key of D major, indicated by two sharps (F# and C#) on the key signature. The time signature is 4/4. The score is divided into two systems. The first system contains the first two staves of music, and the second system contains the next two staves. The lyrics are written below the vocal staves. The piano accompaniment is written in the bottom staff of each system. The lyrics for the first system are: "sor - row . . . and sigh-ing shall flee a -" for Soprano, "and sor - row and sigh - ing shall flee a -" for Alto, "and sor - row shall flee a -" for Tenor, and "sor - row and sigh - ing shall flee a -" for Bass. The lyrics for the second system are: "and sor - row and sigh - ing shall" for Soprano, "and sor - row . . . and sigh-ing shall" for Alto, "and sor - row and sigh - ing shall" for Tenor, and "and sor - row shall" for Bass. The piano accompaniment consists of chords and single notes in the right and left hands. The score is published by Novello, Ewer and Co. and is an Octavo Edition.

sor - row . . . and sigh-ing shall flee a -

and sor - row and sigh - ing shall flee a -

and sor - row shall flee a -

sor - row and sigh - ing shall flee a -

and sor - row and sigh - ing shall

and sor - row . . . and sigh-ing shall

and sor - row and sigh - ing shall

and sor - row shall

way.

way.

way.

way.

way.

flee a - way. *C*  
 flee a - way.  
 flee a - way.  
 flee a - way. *poco a poco crescendo.*  
 and sor - row and sigh . .  
 sor - row and sigh . .  
 and sor - row,  
 and sor - row and sigh . . *C*  
*poco a poco crescendo.*  
 and sor - row and sigh - ing, and sor -  
 sor - row and sigh - ing, and  
 and sor - row, and  
 and sor - row and sigh - ing, and  
 ing, and sor -  
 ing, and  
 ing, and  
 ing, and  
*f*

He will swal-low up death in vic - to-ry,

He will swal-low up death in vic - to-ry.

He will swal-low up death in vic - to-ry,

He will swal-low up death in vic - to-ry.

He will swallow up death in

He will swallow up death in

He will swallow up death in

He will swallow up death in

And the Lord God will wipe a-way tears from off all fa-ces,  
 And the Lord God will wipe a-way tears from off all fa-ces,  
 And the Lord God will wipe a-way tears from off all fa-ces,  
 And the Lord God will wipe a-way tears from off all fa-ces,  
 vic-to-ry, And the Lord God will wipe a-  
 vic-to-ry, And the Lord God will wipe a-  
 vic-to-ry, And the Lord God will wipe a-  
 vic-to-ry, And the Lord God will wipe a-  
 And the ran-som-ed of the  
 And the ran-som-ed of the  
 And the ran-som-ed of the  
 And the ran-som-ed of the  
 -way tears from off all fa-ces, And the  
 -way tears from off all fa-ces, And the  
 -way tears from off all fa-ces, And the  
 -way tears from off all fa-ces, And the

Lord shall come to

ran - som - ed of the Lord shall

Zi - on with songs . . and e - ver -

come to Zi - on with songs . . and e - ver -

8va



[illegible]

No. 44. RECIT., TENOR.—“NOW HEROD THE KING.”

*Moderato.*

VOICE.

PIANO.  
♩ = 96.

*f*

RECIT. *f*

Now He - rod the king

*rall.*

stretch - ed forth his hands to vex cer - tain of the church. *Tempo.*

And he kill - ed James, the

bro - ther of John, with the sword. And when he

saw that it plea - sed the Jews, he pro - ceed - ed fur - ther to take Pe - ter

al - so. *Andante.* Pe - ter therefore was kept in pri - son, but'

*tremolo.*

♩ = 69.

pray - er was made with - out ceas - ing un - to God for

RECIT.

him. And when He - rod would have brought him forth, the same

*f risoluto.*

night Pe - ter was sleep - ing be - tween two sol - diers, bound with two

chains, And the keep - ers be - fore the door kept the pri - son.

*Allegretto.*  
*Tempo.*  
And, be - - hold, . . the an - gel

of the Lord came un - to him, un - to him, and a

light, a light shi - ned in the pri - - son. And he smote

Pe - ter on the side, and rai - sed him up, say - ing;

*Attacca.*

## No. 45.

## AIR, SOPRANO.—"GIRD UP THY LOINS."

*Allegro con fuoco.*

VOICE.

PIANO.

 $\text{♩} = 88.$ 

Gird up thy loins, gird up thy loins, a - rise, a - rise, a - rise.

Be not dismay'd, be not dismay'd, a - rise, a - rise, a - rise. Gird up thy

loins, a - rise, a - rise, be not dis -

- may'd, be not dis - may'd: gird up thy loins, a - rise, a - rise, a - rise, a -  
 - rise, a - rise.  
 They shall fight . . . a - gainst thee, but shall  
 not pre - vail, they shall fight . . . a - gainst thee, but shall  
 not pre - vail; for I, am with thee to de -

*cres.* *rise,*  
*cres.*  
*f* *f*  
*cres.* *p*  
*f* *fp*

li - ver thee, I am with thee, to de - li - ver thee.

*ff* *fp* *ff*

Be not dis-may'd, be not dis-may'd,

A - rise, a - rise, a - rise, . . . .

A-rise, a - rise, a - rise, Gird up thy loins,

*p*

*cres.* be not dismay'd, a - rise, a - rise, a - rise, be not dismay'd,

*cres.* *fp*

be not dismay'd, a - rise, a - rise, a - rise, gird up thy

*p* *f*

loins, a - rise, a - rise! They shall

fight a-against thee, but not pre - vail, gird up . .

thy loins, . . A - rise, . . . . . a -

- rise, . . be not dis - may'd.

*rall.*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are in Latin and English. The piano part includes various dynamics such as *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo). The tempo marking *rall.* (rallentando) is present in the fifth system. The score concludes with a double bar line.



No. 46.

AIR, BARYTONE.—“THE HEAVENS ARE OPENED.”

VOICE.

PIANO.

$\text{♩} = 72.$

*Moderato.* *leggero e p*

*pp* *Ped.*

The

hea - - - vens are o - - - pen'd, and I

see . . . vi - - sions of God, the hea - vens are

o - pen'd, I see vi - - sions of God.

*8va.*

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

RECIT., TREBLE.

And the An - gel said— Cast thy gar - ment a - bout thee, and

*Tempo Allegro.*

fol - low me. And he went

*tr.*

$\text{♩} = 116.$

*Tempo Moderato.*

out and fol - low'd him, and pass - ed on through one street, And

*pp*

RECIT.

forth-with the an - gel de - part - ed from him, And when

Pe - ter was come to him - self he said:—

## No. 47. AIR, BARYTONE.—“THE LORD HATH SENT HIS ANGEL.”

VOICE. *mf* The

PIANO. *Maestoso.* *f* *p* *cres.* *f*

Lord hath sent His an - gel, and de - liv' - red me, the

Lord hath sent His an - gel, and de - liv' - red me. I

call - ed up-on Thy name, Thy name, . . O Lord,

out of the dun - geon, and Thou hast heard my voice, O

Lord, O Lord, Thou hast re - deem - ed me, and

so an en - trance shall be giv - en me in - to the

e - ver - last - ing king - dom of my Lord and Sa - viour

Je - sus Christ, my Sa - viour Je - sus Christ, I call'd up - on Thy

name, O Lord, out of the dun - geon, and Thou, and Thou hast heard my

*cres.* *p* *cres.* *f* *pp* *rall. molto.* *rall. molto.*

*Tempo.*

voice . . . *mf* The Lord hath sent His An - - gel, And de - liv' - red

*Tempo.*

me, the Lord hath sent His An - gel, and deliv' - red

*dim.*

me, I call'd up - on Thy name, O Lord, and Thou hast heard my

voice, O Lord, O Lord,

*cres.*

Thou hast heard my voice.

*rall. assai.*

*pp*

## No. 48.

## RECIT., SOPRANO.—“AND HE CAME.”

*Moderato.* RECIT.

VOICE. And he came to the house of

PIANO. *pp* = 108.

*Tempo moderato.*

Ma - ry, the mo - ther of John, where ma - ny were ga - ther'd to - ge - ther,

pray - ing; and when they o - pen-ed the

door they were as - to - nish-ed. But he, beck-on-ing with the

hand un - to them to hold their peace, de - clar-ed un - to them how the Lord had

brought him out of pri - son. And they sang prai - ses with glad-ness.

*pp*

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

No. 49.

CHORUS.—“SING UNTO THE LORD”

*Allegro maestoso.*

TREBLE.

ALTO.

TENOR  
(Soprano, lower.)

BASS.

PIANO.  
♩ = 108.

*Allegro maestoso.*

*f*

Sing un - to the

Sing un - to the

Sing un - to the Lord, O ye

Sing un - to the Lord, O ye

Lord, O ye saints of His,

Lord, O ye saints of His,

saints of His, Sing un - to the

saints of His, Sing un - to the

Sing un - to the Lord,

Sing un - to the Lord,

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

Lord, O ye saints of His, Sing un-to the

Lord, O ye saints of His, Sing un-to the

O ye saints of His, Sing un-to the Lord,

O ye saints of His, Sing un-to the Lord,

Lord, O ye saints of His, Sing, sing un-to... the..

Lord, O ye saints of His, Sing, sing un-to the

O ye saints of His, Sing un-to the Lord, O ye saints of

O ye saints of His, Sing un-to the Lord, O ye saints of

Lord, Sing un-to the Lord, O ye saints of His.

Lord, Sing un-to the Lord, O ye saints of His.

His, Sing un-to the Lord, O ye saints of His.

His, Sing un-to the Lord, O ye saints of His.

A  $\text{♩} = 112.$



[illegible]

The image shows a musical score for the song "The Rose Tree". It is a five-part setting for voices and piano. The score is written on five staves. The first four staves are for voices (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#). The lyrics are "The Rose Tree" and "men, A men, A". The piano part features a prominent bass line with a double bass clef and a treble clef. The vocal parts are written in a standard staff with a treble clef. The lyrics are written below the vocal staves. The piano part includes a double bass clef and a treble clef. The music is written in a standard staff with a treble clef. The lyrics are "The Rose Tree" and "men, A men, A".

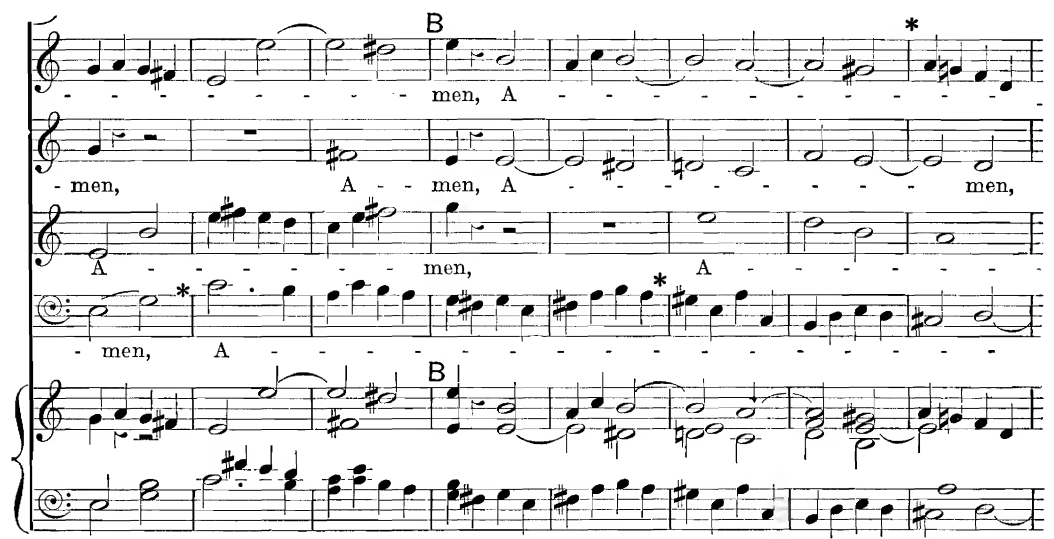


men, A - - - - - men, A - - - - -

- men, A - - - - - men, A - - - - -

A - - - - - men, A - - - - - men,

- men. A - - - - - men, A - - - - -



men, A - - - - - B - - - - - \*

- men, A - - - - - men, A - - - - - men,

A - - - - - men, A - - - - -

- men, A - - - - - B - - - - - \*



men, A - - - - - \*

A - - - - - men,

- - - - - men, A - - - - - men,

- - - - - men, A - - - - - men, A - - - - -





First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics "A - men, A - men, A - men, A -" are written below the vocal staves.



Second system of musical notation. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics "A - men, A - men, A - men, A -" are written below the vocal staves.



Third system of musical notation. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics "men, A - men, A - men, A - men, A -" are written below the vocal staves. A "D" is written above the first vocal staff in the final measure of the system.



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KING CONOR	...	(Sol-Fa, 1/0)	2/0	2/6	4/0	—	THE SAGES OF SHEBA	...	1/0	—	—	—	—
THOMAS ADAMS.							THE SPIRIT ALSO HELPETH US (Motet)	...	1/0	—	—	—	—
THE CROSS OF CHRIST	(Sol-Fa, 0/6)	...	1/0	—	—	—	THERE IS NOUGHT OF SOUNDNESS IN ALL	...	1/0	—	—	—	—
THE HOLY CHILD	(Sol-Fa, 0/6)	...	1/0	—	—	—	MY BODY	...	1/0	—	—	—	—
THE RAINBOW OF PEACE	...	...	1/0	—	—	—	THOU GUIDE OF ISRAEL	...	1/0	—	—	—	—
A GOLDEN HARVEST	(Sol-Fa, 0/8)	...	1/0	—	—	—	WATCH YE, PRAY YE	...	1/0	—	—	—	—
B. AGUTTER.							WHEN WILL GOD RECALL MY SPIRIT	...	1/0	—	—	—	—
MISSA DE BEATA MARIÂ VIRGINE, IN C	(English) (Female voices)	...	2/6	—	—	—	A. S. BAKER.						
MISSA DE SANCTO ALBANO (English)	...	...	3/0	4/0	5/0	—	COMMUNION SERVICE, IN E						
A. H. ALLEN.							GRANVILLE BANTOCK.						
NEWFOUNDLAND (Ode)	...	...	1/0	—	—	—	THE FIRE-WORSHIPPERS						
THOMAS ANDERTON.							J. BARNBY.						
THE NORMAN BARON	...	...	1/0	1/6	—	—	REBEKAH (Sol-Fa, 0/8)	...	1/0	1/6	2/6	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4)	...	...	1/0	—	—	—	THE LORD IS KING (97th Psalm) (Sol-Fa, 1/0)	...	1/6	2/0	—	—	—
YULE TIDE	...	...	1/6	2/0	3/0	—	KING ALL GLORIOUS (Sol-Fa, 0/1½)	...	0/6	—	—	—	—
J. H. ANGER.							LEONARD BARNES.						
A SONG OF THANKSGIVING	...	...	1/0	—	—	—	THE BRIDAL DAY	...	2/6	—	4/6	—	—
W. I. ARGENT.							J. F. BARNETT.						
MASS, IN B FLAT (St. Benedict)	...	...	2/6	—	—	—	PARADISE AND THE PERI	...	4/0	—	6/0	—	—
P. ARMES.							THE ANCIENT MARINER (Sol-Fa, 2/0)	...	3/6	4/0	5/0	—	—
HEZEKIAH	...	...	2/6	—	—	—	THE RAISING OF LAZARUS	...	6/6	—	9/0	—	—
ST. BARNABAS	...	...	2/0	—	—	—	THE WISHING BELL (Female voices) (Sol-Fa, 1/0)	2/6	—	—	—	—	—
ST. JOHN THE EVANGELIST	...	...	2/6	—	—	—	MARMADUKE BARTON.						
A. D. ARNOTT.							MASS IN A MAJOR (For Advent and Lent)	...	1/0	—	—	—	—
THE BALLAD OF CARMILHAN (Sol-Fa, 1/6)	...	...	2/6	—	—	—	BEETHOVEN.						
YOUNG LOCHINVAR (Sol-Fa, 0/6)	...	...	1/6	—	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—	—	—
E. ASPA.							CHORAL FANTASIA (Sol-Fa, 0/3)	...	1/0	—	—	—	—
ENDYMION (with Recitation)	...	...	2/6	—	—	—	CHORAL SYMPHONY	...	2/6	—	—	—	—
THE GIPSIES	...	...	1/0	—	—	—	Ditto VOCAL PORTION (Sol-Fa, 0/6)	...	1/6	—	—	—	—
ASTORGA.							COMMUNION SERVICE, IN C	...	1/6	—	3/0	—	—
STABAT MATER	...	...	1/0	1/6	—	—	ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—	—	—
IVOR ATKINS.							MASS, IN C	...	1/0	1/6	2/6	—	—
HYMN OF FAITH	...	...	1/6	—	—	—	MASS, IN D	...	2/0	2/6	4/0	—	—
J. C. BACH.							MOUNT OF OLIVES (CHORUSES, Sol-Fa, 0/6)	...	1/0	1/6	2/6	—	—
I WRESTLE AND PRAY (Motet) (Sol-Fa, 0/2)	...	...	0/4	—	—	—	Ditto CHORUSES ONLY	...	0/6	1/0	—	—	—
J. S. BACH.							RUINS OF ATHENS (Sol-Fa, 0/6)	...	1/6	—	—	—	—
A STRONGHOLD SURE (Sol-Fa, Choruses only, 0/6)	...	...	1/0	—	—	—	THE PRAISE OF MUSIC	...	1/6	2/0	3/0	—	—
BE NOT AFRAID (Motet) (Sol-Fa, 0/4)	...	...	0/6	—	—	—	A. H. BEHREND.						
BIDE WITH US	...	...	1/0	—	—	—	SINGERS FROM THE SEA (Female Voices)	...	1/6	—	—	—	—
BLESSING, GLORY, AND WISDOM	...	...	0/6	—	—	—	(Ditto, Sol-Fa, 0/9)	...	2/0	—	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	...	...	1/0	—	—	—	THROUGH THE YEAR (Female Voices)	...	2/0	—	—	—	—
CHRISTMAS ORATORIO	...	...	2/0	2/6	4/0	—	(Sol-Fa, 0/9)	...	—	—	—	—	—
Ditto (PARTS 1 & 2) (Sol-Fa, 0/6)	...	...	1/0	—	—	—	WILFRED BENDALL.						
Ditto (PARTS 3 & 4)	...	...	1/0	—	—	—	A LEGEND OF BREGENZ (Female voices)	...	1/6	—	—	—	—
Ditto (PARTS 5 & 6)	...	...	1/0	—	—	—	(Ditto, Sol-Fa, 0/8)	...	1/6	—	—	—	—
COME, JESU, COME (Motet)	...	...	1/0	—	—	—	THE LADY OF SHALOTT (Female voices)	...	1/6	—	—	—	—
COME, REDEEMER OF OUR RACE	...	...	1/0	—	—	—	(Ditto, Sol-Fa, 0/8)	...	1/0	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	...	...	1/0	—	—	—	SONG DANCES. Vocal Suite. (Female Voices)	...	1/0	—	—	—	—
GIVE THE HUNGRY MAN THY BREAD	...	...	1/0	—	—	—	(Ditto, Sol-Fa, 0/6)	...	—	—	—	—	—
GOD GOETH UP WITH SHOUTING	...	...	1/0	—	—	—	KAREL BENDL.						
GOD SO LOVED THE WORLD	...	...	1/0	—	—	—	WATER-SPRITE'S REVENGE (Female voices)	...	1/0	—	—	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/6)	...	...	1/0	—	—	—	SIR JULIUS BENEDICT.						
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IF THOU BUT SUFFEREST GOD TO GUIDE	...	...	1/0	—	—	—	ST. PETER	...	3/0	3/6	5/0	—	—
JESU, PRICELESS TREASURE (Sol-Fa, 0/6)	...	...	1/0	—	—	—	THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6)	...	2/6	3/0	4/0	—	—
JESUS, NOW WILL WE PRAISE THEE	...	...	1/0	—	—	—	GEORGE J. BENNETT.						
JESUS SLEEPS, WHAT HOPE REMAINETH	...	...	1/0	—	—	—	EASTER HYMN	...	1/0	—	—	—	—
MAGNIFICAT, IN D	...	...	1/0	—	—	—	SIR W. STERNDALÉ BENNETT.						
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O LIGHT EVERLASTING (Sol-Fa, 0/6)	...	...	1/0	—	—	—							
O TEACH ME, LORD, MY DAYS TO NUMBER	...	...	1/0	—	—	—							
PRAISE OUR GOD WHO REIGNS IN HEAVEN	...	...	1/0	—	—	—							
PRAISE THOU THE LORD, JERUSALEM	...	...	1/0	—	—	—							

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THE COMING OF THE KING (Female voices) ...	1/6	—	—	Ditto (French Words) ...	8/4	—	—
(Ditto, Sol-FA, 0/9)				Ditto (German Words) ...	10/0	—	—
				THE SEVEN WORDS OF OUR SAVIOUR ON			
				THE CROSS (Filii Jerusalem) ...	1/0	—	—
				TROISIEME MESSE SOLENNELLE ...	2/6	—	—

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ALEXANDER BALUS ...	3/0	3/6	5/0
ALEXANDER'S FEAST ...	2/0	2/6	4/0
ATHALIAH ...	3/0	3/6	5/0
BELSHAZZAR ...	3/0	3/6	5/0
CHANDOS TE DEUM ...	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
Or, singly:—			
LET THY HAND BE STRENGTHENED ...	0/6	—	—
MY HEART IS INDITING ...	0/8	—	—
THE KING SHALL REJOICE (Sol-fa, 0/3) ...	0/6	—	—
THE WAYS OF ZION ...	1/0	—	—
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A WANDERER'S PSALM ... ..	2/6	—	—	—	—	—
HORA NOVISSIMA ... ..	3/6	4/0	—	—	—	—
LEGEND OF ST CHRISTOPHER ... ..	5/0	—	—	—	—	—
THE KOBOLEDS ... ..	1/0	—	—	—	—	—
C. H. H. PARRY.						
AGAMEMNON (Greek Play) ... ..	3/0	—	—	—	—	—
A SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9)	2/0	—	—	—	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..	1/0	—	—	—	—	—
(Ditto, English and German Words, 2 mark 50)	—	—	—	—	—	—
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—	—	—	—
ETON ... ..	2/6	—	—	—	—	—
INVOCATION TO MUSIC ... ..	2/0	—	—	—	—	—
JOB (CHORUSES ONLY, Sol-FA, 1/0) ... ..	2/6	—	—	—	—	—
JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ... ..	5/0	6/0	7/6	—	—	—
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—	—	—	—
MAGNIFICAT (Latin) ... ..	1/6	—	—	—	—	—
ODE TO MUSIC (Sol-FA, 0/6) ... ..	1/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
PROMETHEUS UNBOUND ... ..	3/0	—	—	—	—	—
TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—	—	—	—
THE LOVE THAT CASTETH OUT FEAR ... ..	2/6	—	—	—	—	—
THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—	—	—	—
THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—	—	—	—
THE VISION OF LIFE (Sol-FA, 1/0) ... ..	2/6	—	—	—	—	—
VOCES CLAMANTIIUM (The voices of them that cry)	2/0	—	—	—	—	—
WAR AND PEACE (Ode) ... ..	3/0	—	—	—	—	—
Ditto CHORUSES AND WORDS OF SOLOS ONLY, Tonic Sol-FA ... ..	1/6	—	—	—	—	—
B. PARSONS.						
THE CRUSADER ... ..	3/6	—	—	—	—	—
T. M. PATTISON.						
ANCIENT MARINER (CHORUSES, 1/0) ... ..	2/6	—	—	—	—	—
LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/6	—	—	—	—	—
LONDON CRIES ... ..	2/0	—	—	—	—	—
MAY DAY ... ..	1/0	—	—	—	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ... ..	1/0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ... ..	2/6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/3) ...	1/0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Men's voices) ... ..	1/6	—	—	—	—	—
JOHN POINTER.						
THE SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6) ... ..	1/0	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING ... ..	1/0	—	—	—	—	—
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue) ... ..	1/6	—	—	—	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT ... ..	1/6	—	—	—	—	—
F. W. PRIEST.						
THE CENTURION'S SERVANT ... ..	0/8	—	—	—	—	—
C. E. PRITCHARD.						
KUNACEPA ... ..	4/0	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—	—	—	—
FREEDOM ... ..	1/0	—	—	—	—	—
HEReward ... ..	1/0	—	—	—	—	—
QUEEN AYMÉE (Female voices) ... ..	1/6	—	—	—	—	—
THE HUNDRETH PSALM (Sol-FA, 0/4) ... ..	1/0	—	—	—	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ... ..	4/0	4/6	6/0	—	—	—
PURELL.						
DIDO AND ÆNEAS ... ..	2/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-FA, 0/8) ... ..	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
Ditto (Latin arrangement by R. K. Terry) ...	2/0	—	—	—	—	—
KING ARTHUR ... ..	1/0	—	—	—	—	—
THE MASQUE IN "DIOCLESIAN" ... ..	2/0	—	—	—	—	—
LADY RAMSAY.						
THE BLESSED DAMOZEL ... ..	2/6	—	—	—	—	—
G. RATHBONE.						
ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
VOGELWEID THE MINNESINGER (Opera) ... ..	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
F. J. READ.						
THE SONG OF HANNAH ... ..	1/0	—	—	—	—	—

				Year Over.	Paper Boards	Cloth Gilt.
J. F. H. READ.						
BARTIMEUS ...	...	...	...	1/6	—	—
CARACTACUS ...	...	...	...	2/6	—	—
HAROLD ...	...	...	...	4/0	—	6/0
IN THE FOREST (Male voices) ...	...	...	...	1/0	—	—
PSYCHE (CHORUSES ONLY, 2/0) ...	...	...	...	5/0	—	7/0
THE CONSECRATION OF THE BANNER ...	...	...	...	1/6	—	—
THE DEATH OF YOUNG ROMILLY ...	...	...	...	1/6	—	—
THE HESPERUS (Sol-FA, 0/9) ...	...	...	...	1/6	—	—
DOUGLAS REDMAN.						
COR UNUM VIA UNA (Female voices) ...	...	...	...	1/6	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	...	...	...	2/0	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	...	...	...	1/6	—	—
WAXWORK CARNIVAL (Operetta) Sol-FA, 0/8) ...	...	...	...	2/0	—	—
J. V. ROBERTS						
IONAH ...	...	...	...	2/0	—	—
THE PASSION ...	...	...	...	1/6	2/0	—
R. WALKER ROBSON.						
CHRISTUS TRIUMPHATOR ...	...	...	...	3/6	—	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD ...	...	...	...	2/6	—	—
J. L. ROECKEL.						
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
THE HOURS (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
EDMUND ROGERS.						
THE FOREST FLOWER (Female voices) ...	...	...	...	1/6	—	—
ROLAND ROGERS.						
FLORABEL (Female voices) (Sol-fa, 1/0) ...	...	...	...	1/6	—	—
PRAYER AND PRAISE (Oblong) ...	...	...	...	4/0	—	—
F. ROLLASON.						
STOOD THE MOURNFUL MOTHER WEeping ...	...	...	...	1/6	—	—
ROMBERG.						
TE DEUM ...	...	...	...	1/0	—	—
THE HARMONY OF THE SPHERES ...	...	...	...	1/0	—	—
THE LAY OF THE BELL (Sol-FA, 0/8) ...	...	...	...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	...	...	...	1/0	—	—
(Ditto, Sol-FA, 0/4)	...	...	...	—	—	—
ROSSINI.						
MOSES IN EGYPT ...	...	...	...	6/0	6/6	7/6
STABAT MATER (Sol-FA, 1/0) ...	...	...	...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	...	...	...	0/8	1/0	—
CHARLES B. RUTENBER.						
DIVINE LOVE ...	...	...	...	2/6	—	—
ED. SACHS.						
KING-CUPS ...	...	...	...	1/0	—	—
WATER LILIES ...	...	...	...	1/0	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	...	...	...	2/6	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CŒLI ENARRANT ...	...	...	...	1/6	—	—
(19th Psalm) ...	...	...	...	—	—	—
W. H. SANGSTER.						
ELYSIUM ...	...	...	...	1/0	—	—
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ...	...	...	...	1/0	—	—
THE STAR IN THE EAST ...	...	...	...	2/6	—	—
C. SCHAFER.						
OUR BEAUTIFUL WORLD (Operetta) ...	...	...	...	2/6	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices) ...	...	...	...	0/6	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	...	...	...	2/0	—	3/6
Ditto, IN B FLAT ...	...	...	...	2/0	—	3/6
Ditto, IN C ...	...	...	...	2/0	—	3/6
Ditto, IN E FLAT ...	...	...	...	2/0	2/6	4/0
Ditto, IN F ...	...	...	...	2/0	—	3/6
Ditto, IN G ...	...	...	...	2/0	—	3/6
MASS, IN A FLAT ...	...	...	...	1/0	1/6	2/6
Do., IN B FLAT ...	...	...	...	1/0	1/6	2/6
Do., IN C ...	...	...	...	1/0	1/6	2/6
Do., IN E FLAT ...	...	...	...	2/0	2/6	4/0
Do., IN F (Sol-FA, 0/9) ...	...	...	...	1/0	1/6	2/6
Do., IN G ...	...	...	...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
(Ditto, Welsh Words, Sol-FA, 0/6)	...	...	...	—	—	—
SONG OF THE SPIRITS OVER THE WATERS ...	...	...	...	1/0	—	—
(Male voices) (Sol-FA, 0/6) ...	...	...	...	—	—	—
SCHUMANN.						
ADVENT HYMN, "In Lowly Guise" ...	...	...	...	1/0	—	—
FAUST ...	...	...	...	3/0	3/6	5/0
MANFRED ...	...	...	...	1/0	—	—
MIGNON'S REQUIEM ...	...	...	...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	...	...	...	1/0	1/6	2/6
REQUIEM ...	...	...	...	2/0	—	—
THE KING'S SON ...	...	...	...	1/0	—	—
THE LUCK OF EDENHALL (Male voices) ...	...	...	...	1/6	—	—
THE MINSTREL'S CURSE ...	...	...	...	1/6	—	—
SONG OF THE NIGHT ...	...	...	...	0/9	—	—
H. SCHÜTZ.						
THE PASSION OF OUR LORD ...	...	...	...	1/0	—	—
BERTRAM LUARD-SELBY.						
"HELENA IN TROAS" ...	...	...	...	3/6	—	—
SUMMER BY THE SEA (Female) (Sol-FA 0/6) ...	...	...	...	1/6	—	—
THE DYING SWAN ...	...	...	...	1/0	—	—
WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	...	...	...	1/6	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ...	...	...	...	2/6	—	—
E. SILAS.						
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	—
JOASH ...	...	...	...	4/0	—	—
MASS, IN C ...	...	...	...	1/0	—	—
R. SLOMAN.						
CONSTANTIA ...	...	...	...	2/6	—	—
SUPPLICATION AND PRAISE ...	...	...	...	2/6	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices) ...	...	...	...	2/6	—	—
(Ditto, Sol-FA, 1/0) ...	...	...	...	—	—	—
SING TO THE LORD ...	...	...	...	1/0	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	...	...	...	2/0	2/6	4/0
J. M. SMITON.						
ARIADNE (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
CONNLA ...	...	...	...	2/6	—	—
KING ARTHUR (Sol-FA, 1/0) ...	...	...	...	2/6	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND ...	...	...	...	1/0	—	—
ODE TO THE PASSIONS ...	...	...	...	2/0	—	—
THE RED KING (Men's voices) ...	...	...	...	1/0	—	—
THE SONG OF THE LITTLE BALTING (ditto) ...	...	...	...	1/0	—	—
(Ditto, Sol-FA, 0/8)	...	...	...	—	—	—
E. M. SMYTH.						
MASS, IN D ...	...	...	...	2/6	—	—
A. SOMERVELL.						
ELEGY ...	...	...	...	1/6	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
MASS, IN C MINOR ...	...	...	...	2/6	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	...	...	...	2/0	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE ...	...	...	...	0/9	—	—
(Ditto, Sol-FA, 0/4)	...	...	...	—	—	—
THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	...	...	...	2/0	—	—
THE FORSAKEN MERMAN (Sol-FA, 0/8) ...	...	...	...	1/6	—	—
THE POWER OF SOUND (Sol-FA, 1/0) ...	...	...	...	2/0	—	—
THE SEVEN LAST WORDS ...	...	...	...	1/0	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	...	...	...	2/0	—	—
R. SOMERVILLE.						
THE 'PRENTICE PILLAR (Opera) ...	...	...	...	2/0	—	—
W. H. SPEER.						
THE JACKDAW OF RHEIMS ...	...	...	...	2/0	—	—
SPOHR.						
CALVARY ...	...	...	...	2/6	3/0	4/0
FALL OF BABYLON ...	...	...	...	3/0	3/6	5/0
FROM THE DEEP I CALLED ...	...	...	...	0/6	—	—
GOD IS MY SHEPHERD ...	...	...	...	0/9	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	...	...	...	0/8	—	—
HYMN TO ST. CECILIA ...	...	...	...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	...	...	...	0/4	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	...	...	...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	...	...	...	0/6	1/0	—
MASS (for 5 solo voices and double choir) ...	...	...	...	2/0	—	—
THE CHRISTIAN'S PRAYER ...	...	...	...	1/0	1/6	2/6
JOHN STAINER.						
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	...	...	...	2/0	2/6	4/0
THE CRUCIFIXION (Sol-FA, 0/8) ...	...	...	...	1/6	2/0	—
THE DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	...	...	...	1/6	2/0	—

	Paper Cover.	Upper Board.	Gold Gilt.		Paper Cover.	Upper Board.	Gold Gilt.
C. VILLIERS STANFORD.				S. P. WADDINGTON.			
CARMEN SÆCULARE ... ..	1/6	—	—	JOHN GILPIN (Sol-FA, 0/8) ... ..	2/0	—	—
COMMUNION SERVICE, IN G ... ..	2/6	—	—	WHIMLAND (Operetta) (Sol-FA, 0/8) ... ..	2/0	—	—
EAST TO WEST ... ..	1/6	—	—	R. WAGNER.			
EDEN ... ..	5/0	6/0	7/6	HOLY SUPPER OF THE APOSTLES ... ..			
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	W. M. WAIT.			
MASS, IN G MAJOR ... ..	2/6	—	—	GOD WITH US ... ..	2/0	—	—
ŒDIPUS REX (Male voices) ... ..	3/0	—	—	ST. ANDREW ... ..	2/0	—	—
THE BATTLE OF THE BALTIC ... ..	1/6	—	—	THE GOOD SAMARITAN ... ..	2/0	—	—
THE REVENGE (Sol-FA, 0/9) ... ..	1/6	—	—	ERNEST WALKER.			
(Ditto, German Words, 2 M. rk.) ... ..	2/6	3/0	4/0	A HYMN TO DIONYSUS ... ..			
THE VOYAGE OF MAELDUNE ... ..	2/6	—	—	R. H. WALTHER.			
F. R. STATHAM.				THE PIED PIPER OF HAMELIN ... ..			
VASCO DA GAMA ... ..	2/6	—	—	H. W. WAREING.			
BRUCE STEANE.				PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6) ... ..	1/0	—	—
THE ASCENSION ... ..	2/6	3/0	4/0	THE COURT OF QUEEN SUMMERGOLD ... ..	1/0	—	—
D. STEPHEN.				(Operetta) (Sol-FA, 0/6) ... ..	1/0	—	—
THE LAIRD O'COCKPEN (Sol-FA, 0/8) ... ..	1/0	—	—	THE WRECK OF THE HESPERUS ... ..	1/6	—	—
H. W. STEWARDSON.				HENRY WATSON.			
GIDEON ... ..	4/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode) ... ..	2/0	—	—
STEFAN STOCKER.				A PSALM OF THANKSGIVING ... ..	1/0	—	—
SONG OF THE FATES ... ..	1/0	—	—	WEBER.			
SIGISMOND STOJOWSKI.				COMMUNION SERVICE, IN E FLAT ... ..	1/8	—	—
SPRING-TIME ... ..	1/0	—	—	IN CONSTANT ORDER (Hymn) ... ..	1/8	—	—
J. STORER.				JUBILEE CANTATA ... ..	1/0	1/6	—
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	MASS IN E FLAT (Latin and English) ... ..	1/0	1/6	2/6
THE TOURNAMENT ... ..	1/0	—	—	Do., IN G (Latin and English) ... ..	1/0	1/6	2/6
E. C. SUCH.				PRECIOSA (Choruses only, 0/6) ... ..	1/0	—	—
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	THREE SEASONS ... ..	1/0	—	—
NARCISSUS AND ECHO ... ..	3/0	—	—	THEOPHIL WENDT.			
(Ditto, Choruses only) ... ..	1/0	—	—	ODE ... ..	1/8	—	—
ARTHUR SULLIVAN.				S. WESLEY.			
GOLDEN LEGEND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0	DIXIT DOMINUS ... ..	1/0	—	—
KING ARTHUR, INCIDENTAL MUSIC ... ..	1/6	—	—	EXULTATE DEO (Sing aloud with gladness) ... ..	0/3	—	—
ODE FOR THE COLONIAL AND INDIAN ... ..	1/0	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..	0/4	—	—
EXHIBITION ... ..	1/0	—	—	S. S. WESLEY.			
TE DEUM FESTIVAL (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	O LORD, THOU ART MY GOD ... ..	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9) ... ..	1/0	—	—	FLORENCE E. WEST.			
T. W. SURETTE.				A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6) ... ..	1/8	—	—
THE EVE OF ST. AGNES ... ..	2/0	—	—	JOHN E. WEST.			
W. TAYLOR.				A SONG OF ZION ... ..	1/0	—	—
ST. JOHN THE BAPTIST ... ..	—	4/0	—	LORD, I HAVE LOVED THE HABITATION OF ... ..	1/0	—	—
A. GORING THOMAS.				THY HOUSE ... ..	1/6	—	—
THE SUN-WORSHIPPERS (Sol-FA, 0/9) ... ..	1/0	—	—	MAY-DAY REVELS (Female voices) (Sol-FA, 0/4) ... ..	1/6	—	—
D. THOMAS.				SEED-TIME AND HARVEST (Sol-FA, 1/0) ... ..	2/0	—	—
LLYN Y FAN (THE VAN LAKE) (Sol-FA, 1/8) ... ..	3/6	—	—	THE STORY OF BETHLEHEM (Sol-FA, 0/9) ... ..	1/6	—	—
E. H. THORNE.				C. LEE WILLIAMS.			
BE MERCIFUL UNTO ME ... ..	1/0	—	—	A FESTIVAL HYMN ... ..	0/8	—	—
G. W. TORRANCE.				A HARVEST SONG ... ..	1/6	—	—
THE REVELATION ... ..	5/0	—	—	GETHSEMANE ... ..	2/0	2/6	—
BERTHOLD TOURS.				THE LAST NIGHT AT BETHANY (Sol-FA, 1/0) ... ..	2/0	2/6	—
A FESTIVAL ODE ... ..	1/0	—	—	A. E. WILSHIRE.			
THE HOME OF TITANIA (Female voices) ... ..	1/6	—	—	GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
(Ditto, Sol-FA, 0/6) ... ..	1/6	—	—	THOMAS WINGHAM.			
FERRIS TOZER.				MASS, IN D (Regina Cœli) ... ..	3/0	—	—
BALAAAM AND BALAK ... ..	2/6	—	—	TE DEUM (Latin) ... ..	1/6	—	—
KING NEPTUNE'S DAUGHTER (Female voices) ... ..	1/6	—	—	CHAS. WOOD.			
(Ditto, Sol-FA, 0/6) ... ..	1/6	—	—	ODE TO THE WEST WIND ... ..			
P. TSCHAIKOWSKY.				F. C. WOODS.			
NATURE AND LOVE (Female voices) (Sol-FA, 0/4) ... ..	1/0	—	—	A GREYPORT LEGEND (1797) (Male voices) ... ..	1/0	—	—
VAN BREE.				(Ditto, Sol-FA, 0/6) ... ..	1/6	—	—
ST. CECILIA'S DAY (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	KING HAROLD (Sol-FA, 0/9) ... ..	1/6	—	—
CHARLES VINCENT.				OLD MAY-DAY (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—
THE LITTLE MERMAID (Female voices) ... ..	1/6	—	—	E. M. WOOLLEY.			
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—	THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, ... ..			
A. L. VINGOE.				and Tenor Soli, and Chorus for Female Voices) ... ..	1/8	—	—
THE MAGICIAN (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—	D. YOUNG.			
W. S. VINNING.				THE BLESSED DAMOZEL ... ..			
SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—				



ORATORIOS, CANTATAS, MASSES, &c.

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THOMAS ADAMS.

†A GOLDEN HARVEST.  
†THE HOLY CHILD.  
†THE CROSS OF CHR. ST.  
THE RAINBOW OF PEACE.

THOMAS ANDERTON.

THE NORMAN BARON.  
†THE WRECK OF THE HESPERUS.

J. H. ANGER.

A SONG OF THANKSGIVING.

E. ASPA.

THE GIPSIES.

ASTORGA.

STABAT MATER.

BACH.

†A STRONGHOLD SURE.  
BIDE WITH US.  
CHRIST LAY IN DEATH'S DARK PRISON.

†CHRISTMAS ORATORIO. PARTS 1—2.  
DITTO. PARTS 3—4.  
DITTO. PARTS 5—6.

COME, JESU, COME (MOTET).  
COME, REDEEMER OF OUR RACE.  
FROM DEPTHS OF WOE I CALL ON THEE.

GIVE THE HUNGRY MAN THY BREAD  
GOD GOETH UP WITH SHOUTING.  
GOD SO LOVED THE WORLD.  
†GOD'S TIME IS THE BEST.

HOW BRIGHTLY SHINES YON STAR  
OF MORN.  
IF THOU BUT SUFFEREST GOD TO GUIDE THEE.

†JESU, PRICELESS TREASURE (MOTET).  
JESUS, NOW WILL WE PRAISE THEE.  
JESUS SLEEPS, WHAT HOPE REMAINETH.

\*MAGNIFICAT.  
†MY SPIRIT WAS IN HEAVINESS.  
NOW SHALL THE GRACE (DOUBLE CHORUS). 8d.

†O LIGHT EVERLASTING.  
O TEACH ME, LORD, MY DAYS TO NUMBER.  
PRAISE OUR GOD WHO REIGNS IN HEAVEN.

PRAISE THOU THE LORD, JERUSALEM.  
†SING YE TO THE LORD (MOTET) (DOUBLE CHORUS).  
†SLEEPERS, WAKE.

STRIKE, THOU HOUR SO LONG EXPECTED.  
THE LORD IS A SUN AND SHIELD.  
THE LORD IS MY SHEPHERD.

THE SAGES OF SHEBA.  
THE SPIRIT ALSO HELPETH US (MOTET).  
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY.

THOU GUIDE OF ISRAEL.  
WATCH YE, PRAY YE.  
WHEN WILL GOD RECALL MY SPIRIT.

J. BARNBY.

†REBEKAH.

M. BARTON.

MASS, IN A.

BEETHOVEN.

†THE CHORAL FANTASIA.

ENGEDI.  
†MOUNT OF OLIVES.

MASS, IN C (LATIN WORDS).  
\*MASS, IN C.

WILFRED BENDALL.

†SONG DANCES (FEMALE VOICES).

KAREL BENDL.

WATER SPRITE'S REVENGE (FEMALE VOICES).

G. J. BENNETT.

EASTER HYMN (ON THE MORN OF EASTER DAY).

W. STERNDAL BENNETT.

EXHIBITION ODE, 1862.  
†THE MAY QUEEN.

G. R. BETJEMANN.

THE SONG OF THE WESTERN MEN.

HUGH BLAIR.

HARVEST-TIDE.

J. BRAHMS.

A SONG OF DESTINY.

A. H. BREWER.

A SONG OF EDEN.

O PRAISE THE LORD.

J. F. BRIDGE.

\*†ROCK OF AGES.  
†THE INCHCAPE ROCK.  
†THE LORD'S PRAYER.  
†THE BALLAD OF THE CLAMPHER-DOWN.

HYMN TO THE CREATOR.

E. BUNNETT.

OUT OF THE DEEP (PSALM 130).

CARISSIMI.

\*JEPHTHAH.

CHERUBINI.

\*REQUIEM MASS, IN C MINOR.  
THIRD MASS, IN A (CORONATION).  
FOURTH MASS, IN C.

COBB, G. F.

MY SOUL TRULY WAITETH.

M. COSTA.

THE DREAM.

F. H. COWEN.

†HE GIVETH HIS BELOVED SLEEP.

H. WALFORD DAVIES.

HERVÉ RIEL.

T. F. DUNHILL.

†TUBAL CAIN.

F. DUNKLEY.

THE WRECK OF THE HESPERUS.

J. B. DYKES.

THE LORD IS MY SHEPHERD.  
†THESE ARE THEY. 6d.

EDWARD ELGAR.

TE DEUM AND BENEDICTUS, IN F.

ROSALIND F. ELLICOTT.

ELYSIUM.

ROBERT FRANZ.

PRAISE YE THE LORD (117TH PSALM).

NIELS W. GADE.

ZION.

†SPRING'S MESSAGE. 8d.  
†CHRISTMAS EVE.  
†THE ERL-KING'S DAUGHTER.

G. GARRETT.

†HARVEST CANTATA.

R. M. GARTH.

THE WILD HUNTSMAN.

A. R. GAUL.

†A SONG OF LIFE.

HERMANN GOETZ.

BY THE WATERS OF BABYLON.  
NENIA.

A. M. GOODHART.

ARETHUSA.  
EARL HALDAN'S DAUGHTER.

SIR ANDREW BARTON.

CH. GOUNOD.

DE PROFUNDIS (130TH PSALM).

DITTO. (OUT OF DARKNESS).  
MESSE SOLENNELLE (LATIN WORDS).

THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS.

DAUGHTERS OF JERUSALEM.

\*†GALLIA.

GRAUN.

THE PASSION OF OUR LORD (CHORUSES ONLY).

ALAN GRAY.

THE LEGEND OF THE ROCK-BUOY BELL.

J. O. GRIMM.

THE SOUL'S ASPIRATION.

E. V. HALL.

†IS IT NOTHING TO YOU. 8d.

HANDEL.

ACIS AND GALATEA.  
†DITTO. EDITED BY J. BARNBY.

CHANDOS TE DEUM.  
DETTINGEN TE DEUM.  
DIXIT DOMINUS.

†ISRAEL IN EGYPT (POCKET EDITION).  
†JUDAS MACCABÆUS (DITTO).  
†MESSIAH (DITTO).

\*NISI DOMINUS.  
O COME, LET US SING UNTO THE LORD.

ODE ON ST. CECILIA'S DAY.

O PRAISE THE LORD.

THE PASSION OF CHRIST (ABRIDGED).

THE WAYS OF ZION.  
UTRECHT JUBILATE.

C. A. E. HARRISS.

THE SANDS OF DEE.

J. W. G. HATHAWAY.

HOW SWEET THE MOONLIGHT SLEEPS UPON THIS BANK.

HAYDN.

†THE CREATION (POCKET EDITION).  
†SPRING. SUMMER. AUTUMN. WINTER.

\*FIRST MASS, IN B FLAT.  
FIRST MASS, IN B FLAT (LATIN).  
SECOND MASS, IN C (LATIN).

THIRD MASS (IMPERIAL). (LATIN).  
\*THIRD MASS (IMPERIAL).  
\*TE DEUM

EDWARD HECHT.

O MAY I JOIN THE CHOIR INVISIBLE.

H. M. HIGGS.

THE ERL KING.

DR. HILLER.

ALL THEY THAT TRUST IN THEE, LORD. 8d.

†A SONG OF VICTORY.

H. HOFMANN.

SONG OF THE NORNS (FEMALE VOICES).  
C. HOLLAND.

AFTER THE SKIRMISH.

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